ACMI & Fed Square
August 2024

Pinterest on Foot is an e-zine of photos and screenshots I took of inspiring things, made in an effort to clear up my phone gallery (currently at 33,000 photos too many).

To use the zine, treat it as a prompt generator. Jump to a random page. Find something you like about it. Create something based on your findings. Make a brief. Et cetera.

(Garlic Cracker Press)

PINTEREST ON FOOT

Disclaimer

Most if not all artworks featured in this zine are not my own. *Pinterest on Foot* was made for my personal research and study, not commerical purposes or profit.

If I've included your work and you'd like for me to take it down, I want to respect your request. Please send me a direct message at @garliccrackerpress on Instagram or email me at garliccrackerpress@gmail.com.

About

© 2025 Garlic Cracker Press

Garlic Cracker Press is a small publishing, print, and art zine project by Grace Francine.

Instagram — @garliccrackerpress
Email — garliccrackerpress@gmail.com

MIND YOUR OWN UTERUS
MIND YOUR OWN UTERUS
MIND YOUR OWN UTERUS
MIND YOUR OWN UTERUS

MIND YOUR OWN UTERUS
MIND YOUR OWN UTERUS
MIND YOUR OWN UTERUS
MIND YOUR OWN UTERUS
@ZEEKAY

MIND YOUR OWN UTERUS
MIND YOUR OWN UTERUS
MIND YOUR OWN UTERUS
MIND YOUR OWN UTERUS
MIND YOUR OWN UTERUS

THE LIVING ROOM
STRICTLY
NO GIMLET
WASTE

THE LIVING ROOM

KBL.

@wizard_
KBL.

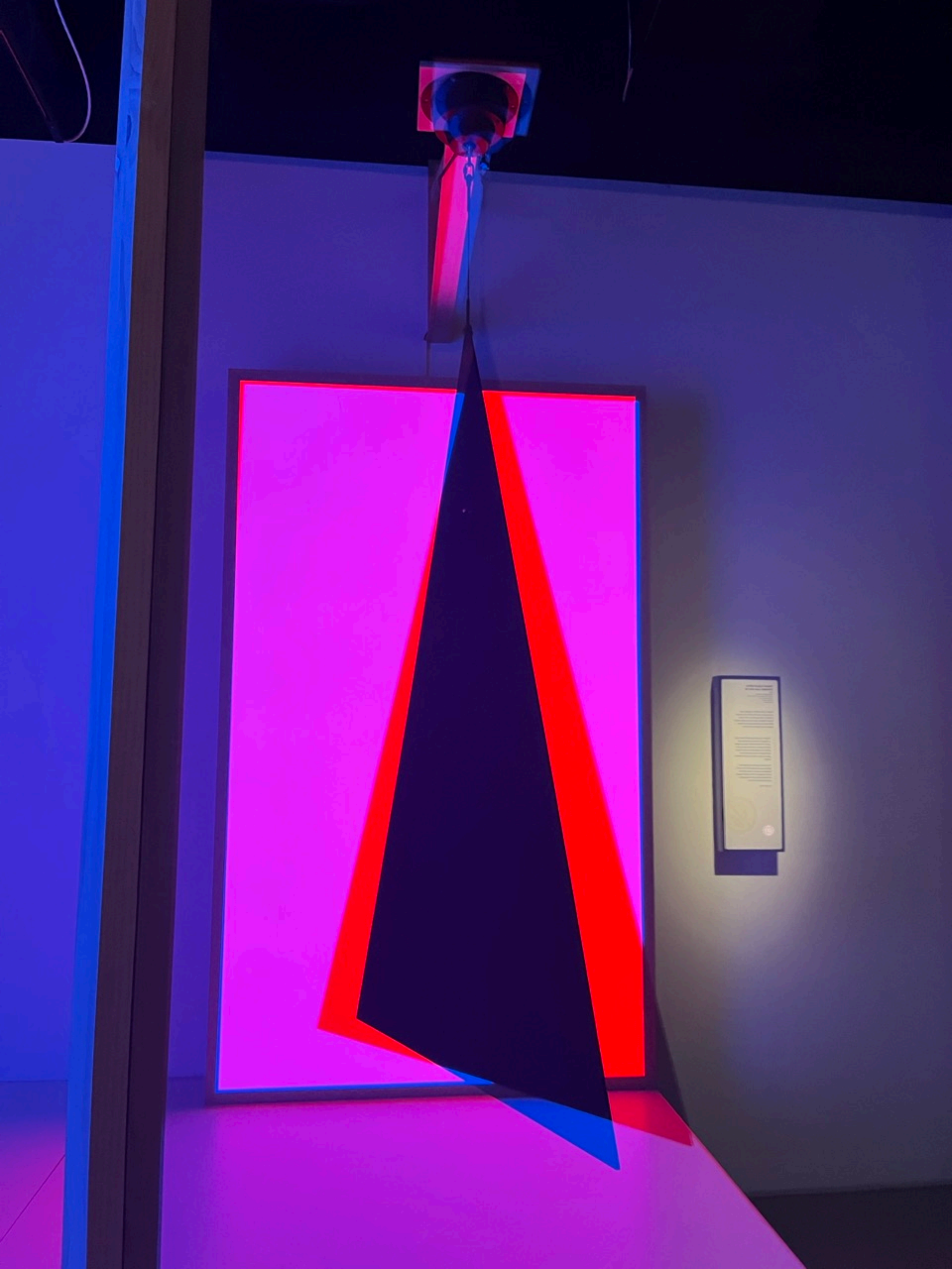
R.I.P.
Mill
Dog
Little Social
2024

d play Move, dance and play Move, dance and play Move, dance and play Move, dance and play Move, dance and play Move, dance and play Move, dance and play
Universal Everything
Beings

acmi
i
WELCOME
Film
1:51 pm

acmi
WELCOME
LIFTS
TOILETS

acmi
i
WELCOME
TOILETS
LIFTS

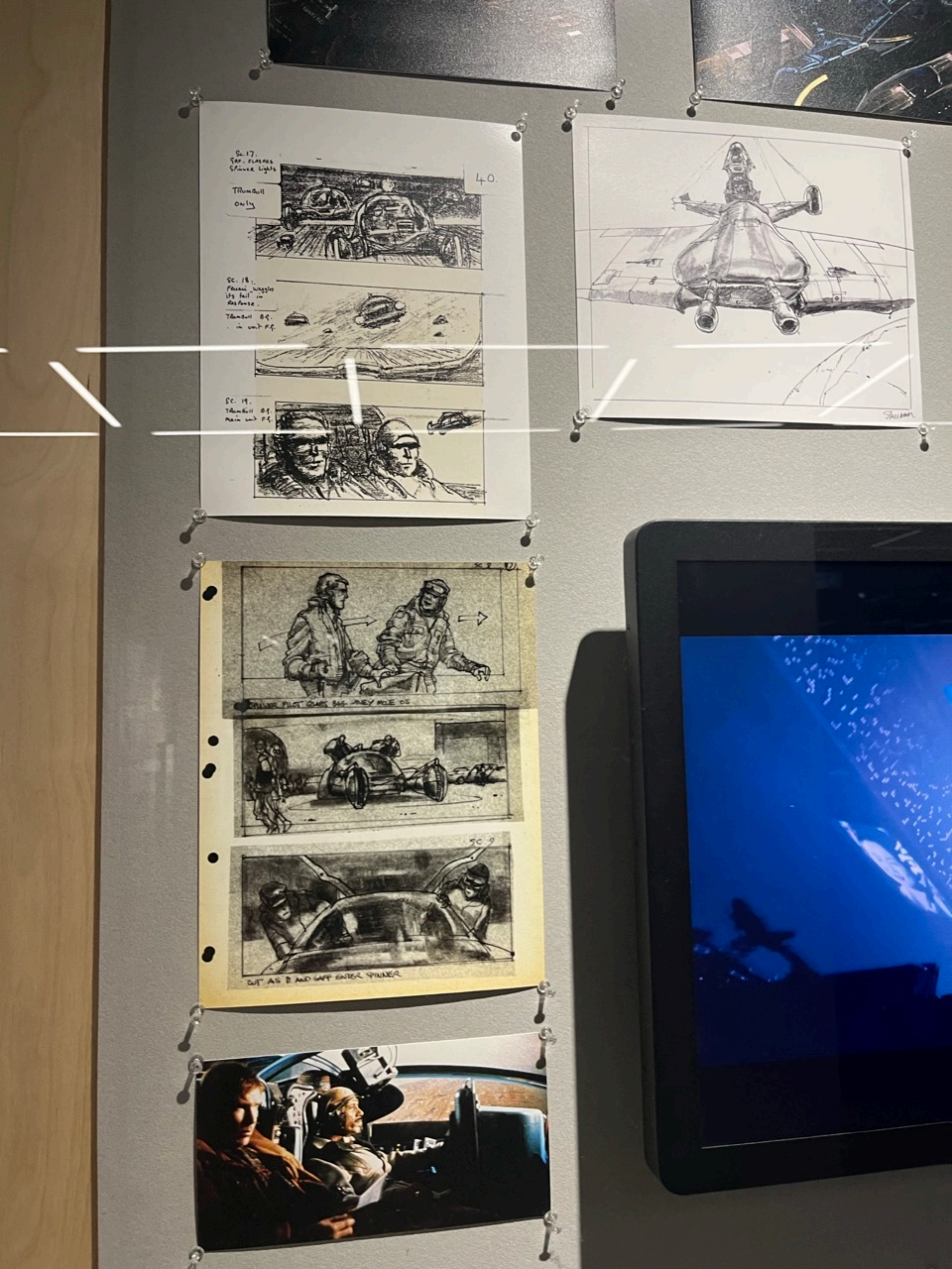


OMBRES CHINOISES

3TOYS
Zoetrope to cinemascope

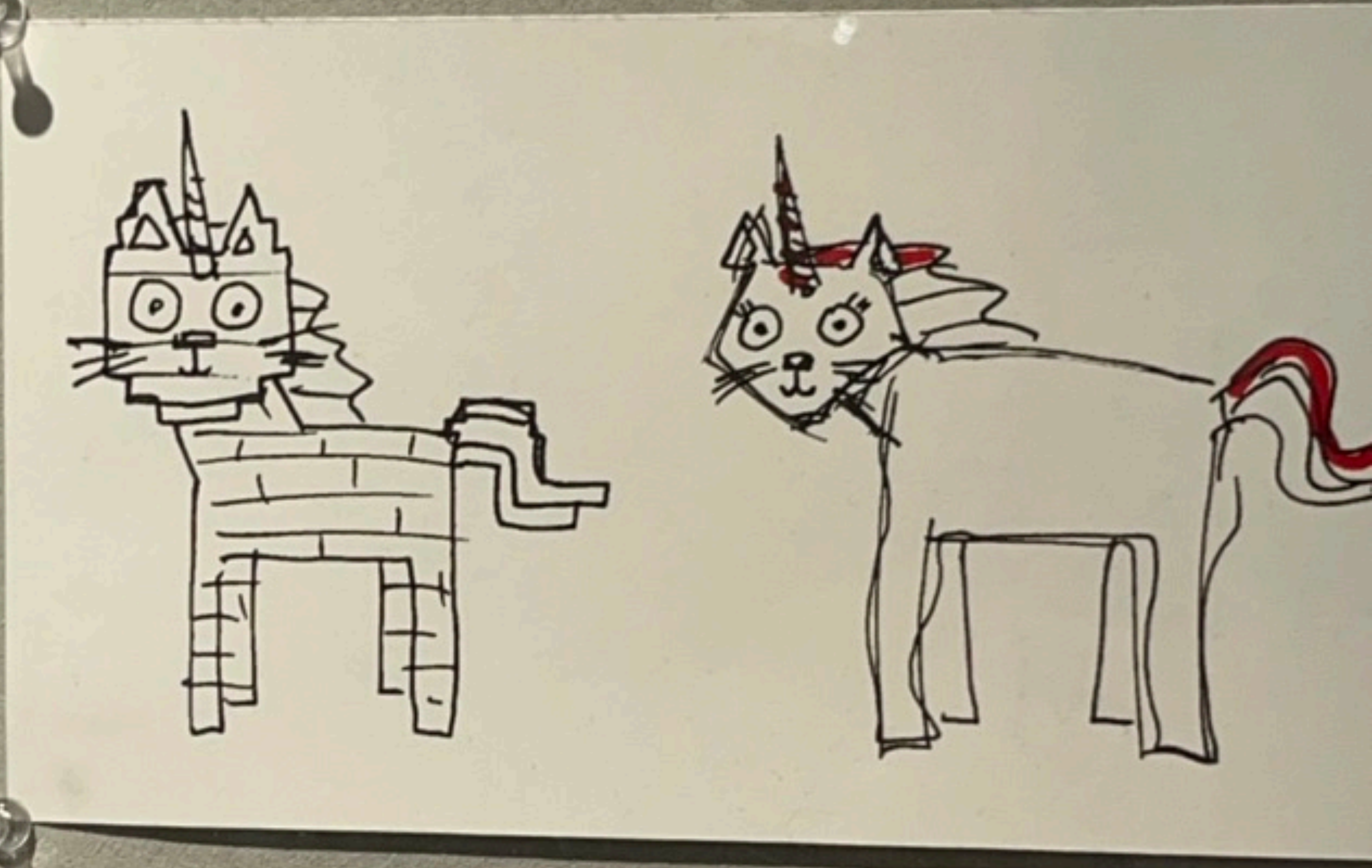
IMAX 70mm
35mm
9.5mm
35mm
8mm
Super 8
Super 16
35mm
acmi

KODAK

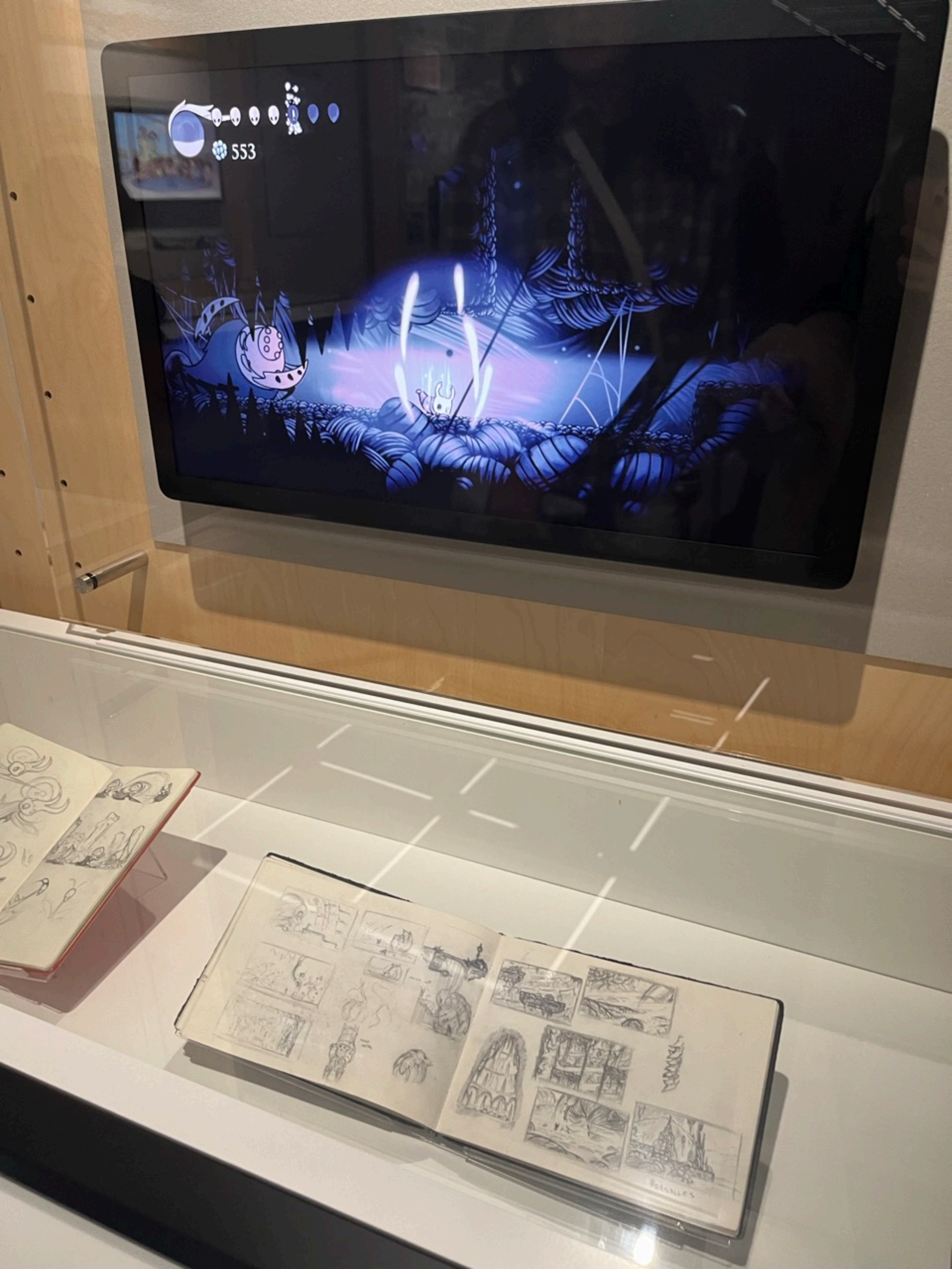

Sc. 17.
Spinner Lights
Trumbull
only
40.
Sc. 18.
Sc. 19.
SC 9

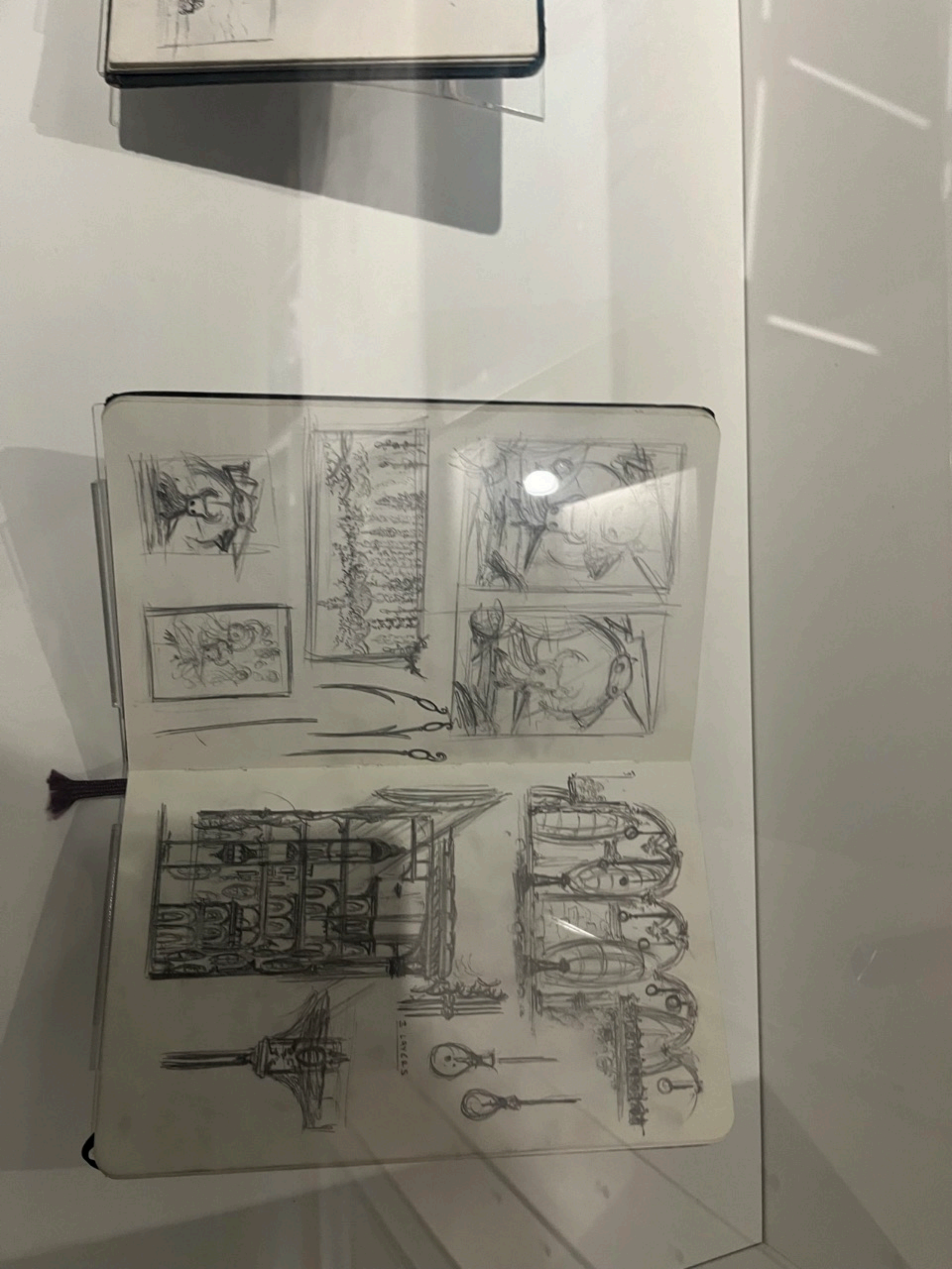
VEHICLE : DECOMM'D AERODYNE :
REMOVED : BYPASS VENTS SEALED.
PACKAGE ADDED : PERI-
A/C PACKAGE :

and was briefly conceived as the magical RainbowBumblePhonyPhant during a whiteboard brainstorm.



A.


553

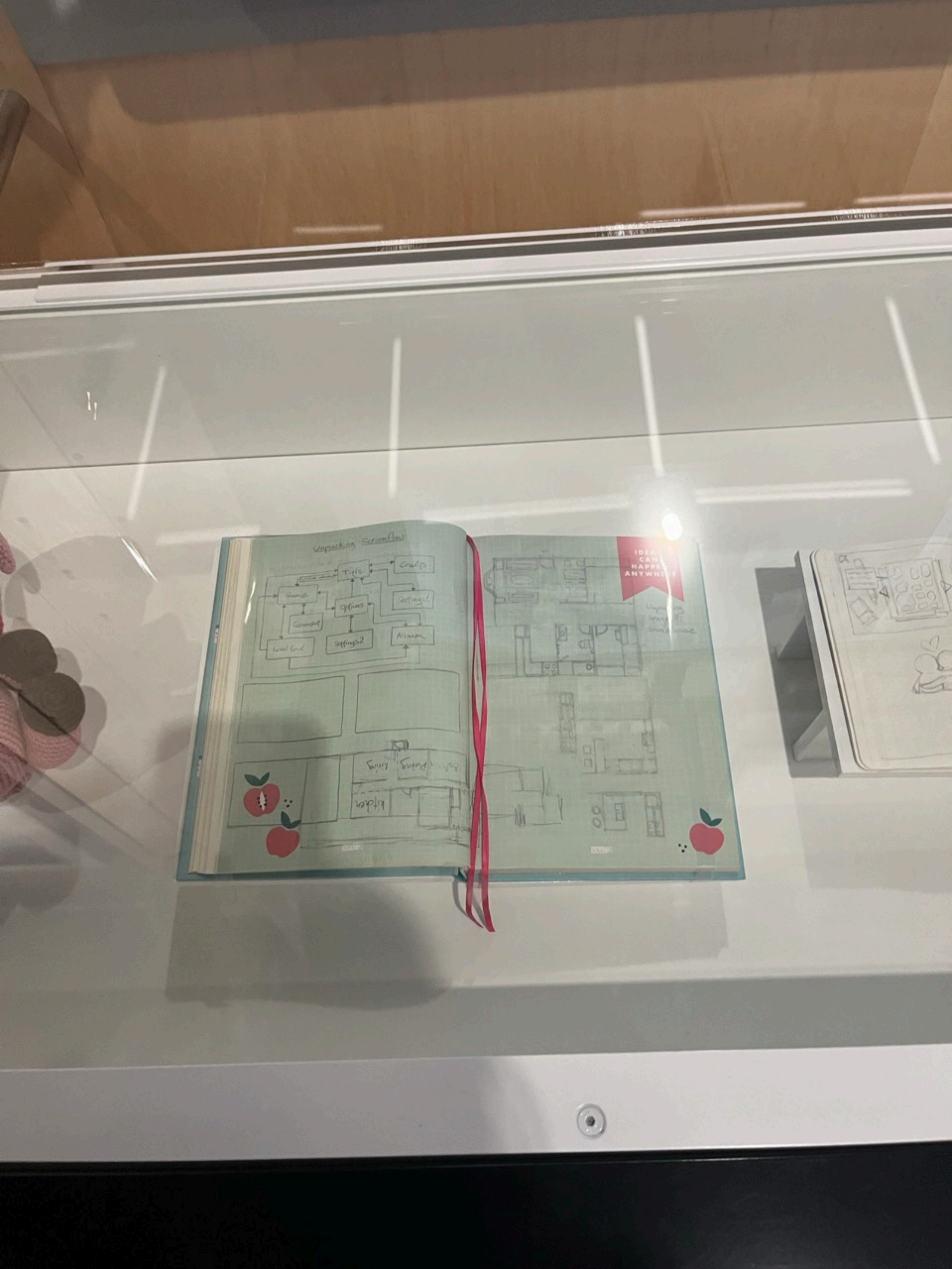

2 LAYERS

OCEAN
BEACH
DESERT
RAIN FOREST
LOW HILL
ROAD
SCHOOL
HOUSE
TRACK TO SCHOOL
ROAD
MICK'S HOUSE
MAP OF LITTLE J & BIG CUZ'S WORLD
21.4.15
KITCHEN
LIVING ROOM
FRONT YARD
NANNA'S HOUSE
FLOOR PLAN V4

COLOUR NOTES
BACK YARD AND BACK OF NANNA'S HOUSE
THE BACK YARD IS PRIMARILY A BEFORE OR AFTER SCHOOL SETTING SO A SUNRISE OR SUNSET FEEL WOULD BE GOOD WARM LIGHT AND LONG SHADOWS
TT 21·4·15
WILLIAM PIGUENIT PAINTINGS
TT 27·4·15
WALL
Concept sketches and art for desert, bush and coast locations facsimile
Clips from show
Tony Thorne
Courtesy Australian Child
Foundation
TABLE
Colour note

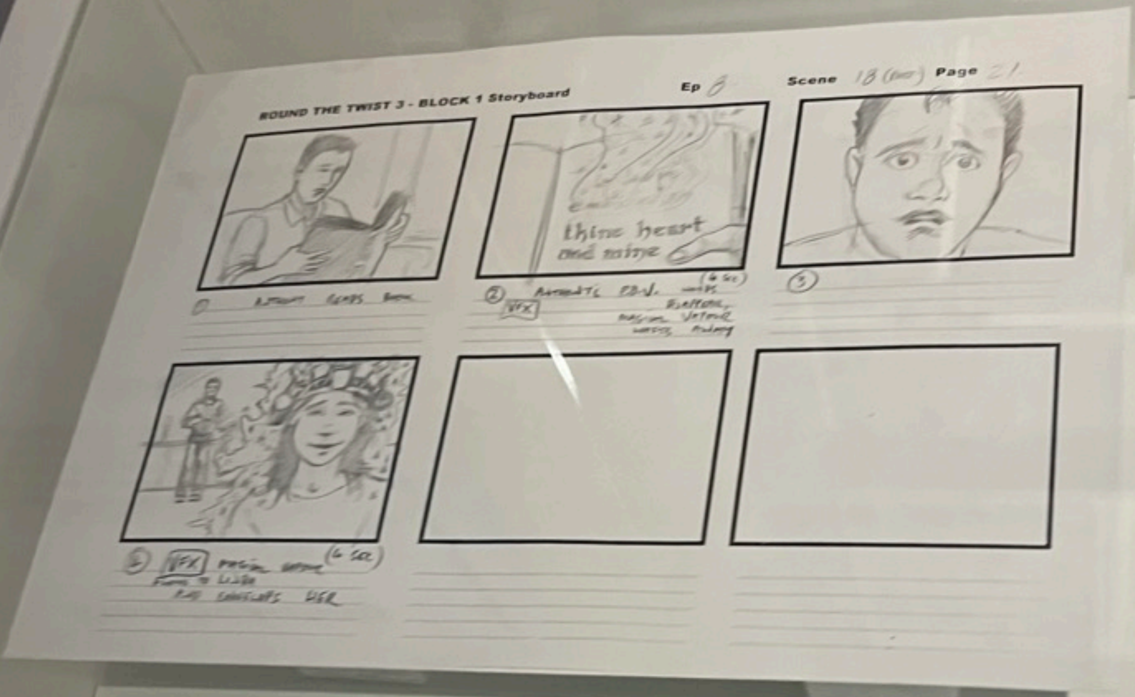
Moving sounds
In Unpacking, the visual photo album menu frames each gameplay scene – but sound plays an important role too. The developers of Unpacking implemented 14,000 unique sounds to recreate a realistic soundscape of moving house – each objects makes an individual sound on different surfaces as the player finds new spaces for the protagonist's items, whether she's setting up a childhood bedroom, or finding space for herself in her first share house.

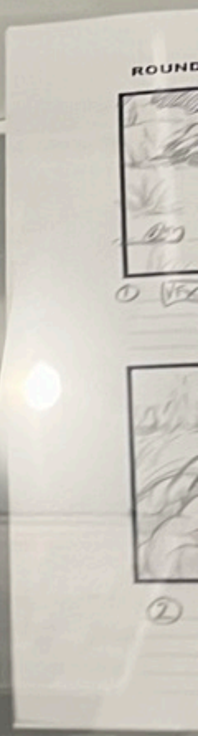
Unpacking


Unpacking Screenflow
Title
Credits
Game
Options
Settings1
Settings2
Album
Level End

ROUND THE TWIST 3 - BLOCK 1 Storyboard
Ep
Scene 21
Page 23
VFX
CGI BRAINS
VFX
CGI BRAINS
9 SEC
PROPS
5 SEC
PROPS

ROUND THE TWIST 3 - BLOCK 1 Storyboard
Ep
Scene
Page
VFX
CGI BRAINS
ROUND THE TWIST 3 - BLOCK 1 Storyb
VFX
CGI BRAINS
VFX
CGI BRAINS
PROPS





Round the Twist was required viewing for generations of Australian kids. The fantastical adventures of a family living in a coastal lighthouse featured side-splitting humour, a little horror and a lot of humanity – plus an unforgettable theme song.

Developed by the Australian Children's Television Foundation and based on the work of beloved children's author Paul Jennings (who helped write many of the early episodes), the four series pushed the boundaries of good taste, much to the delight of its young audience. As the books and graphic novels here suggest, the show was a sensation.

These hand-drawn VFX storyboards show the creative process behind the third season episode *Brainless*, and match what you can see on the screen. They were developed to demonstrate how the visual effects and props – including the Viking Book of Love displayed in the wall case behind you – were to be used in the show. Alongside the beloved characters, props and practical special effects were often used to bring the comedy and bizarre, magical stories to life.

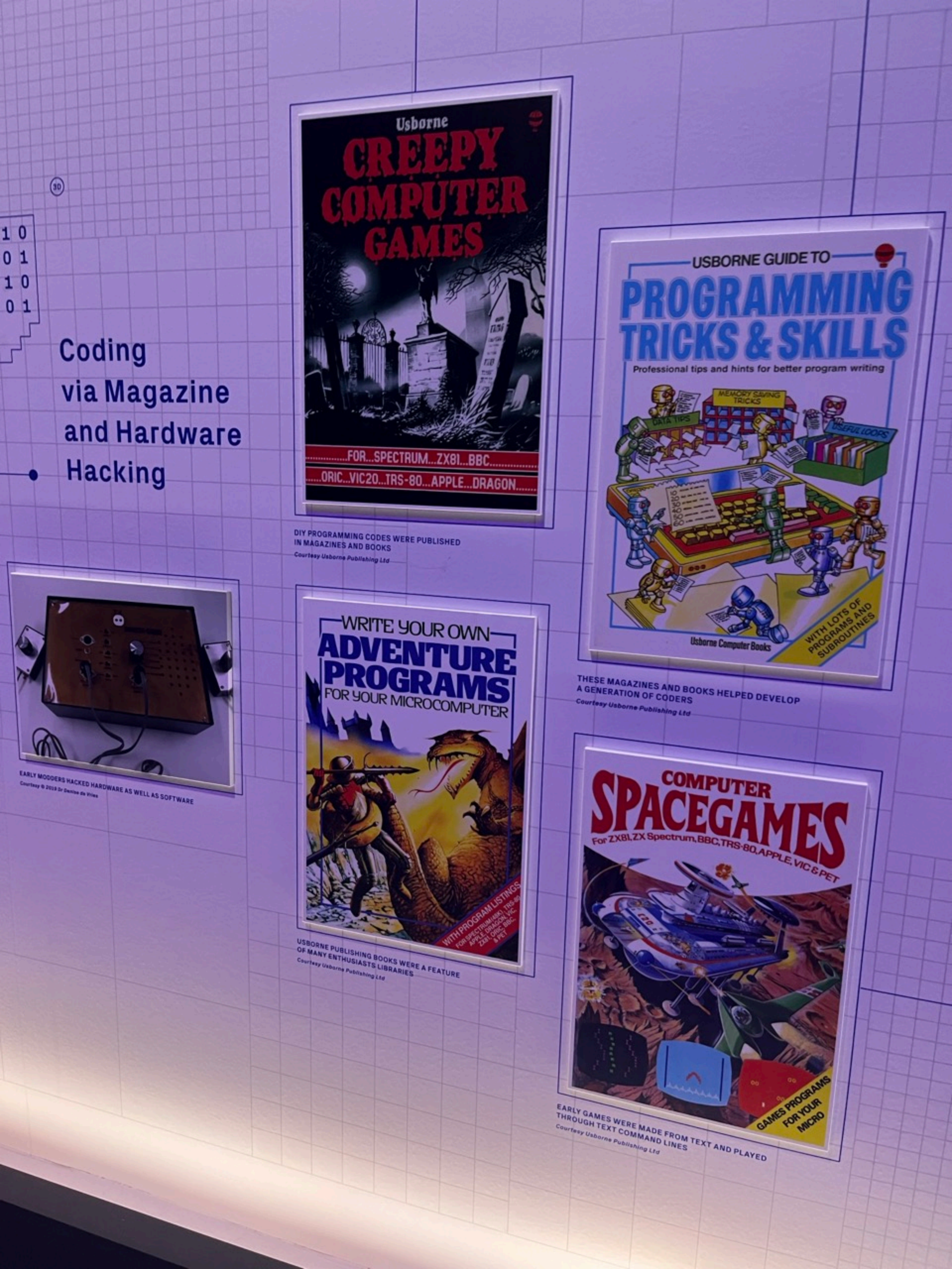
Storyboards use visuals to effectively communicate ideas during the filmmaking process, providing a blueprint for cast and crew ahead of shooting scenes.

window with curtains
Dresser
Closed moving box

"The Muffin Man?"

... GILBERT NAMED YOU AFTER...
0238
... MUM'S FAVOURITE AUTHOR
SYLVIA PLATH
THE BELL JAR
BUT THE THING THAT MADE GILBERT REALLY UNIQUE...
0242
... EAT IT! ...
0245

AMIGA
STARTER
Commodore
AMIGA 50
AUTO FIRE
MANUAL
MANUEL

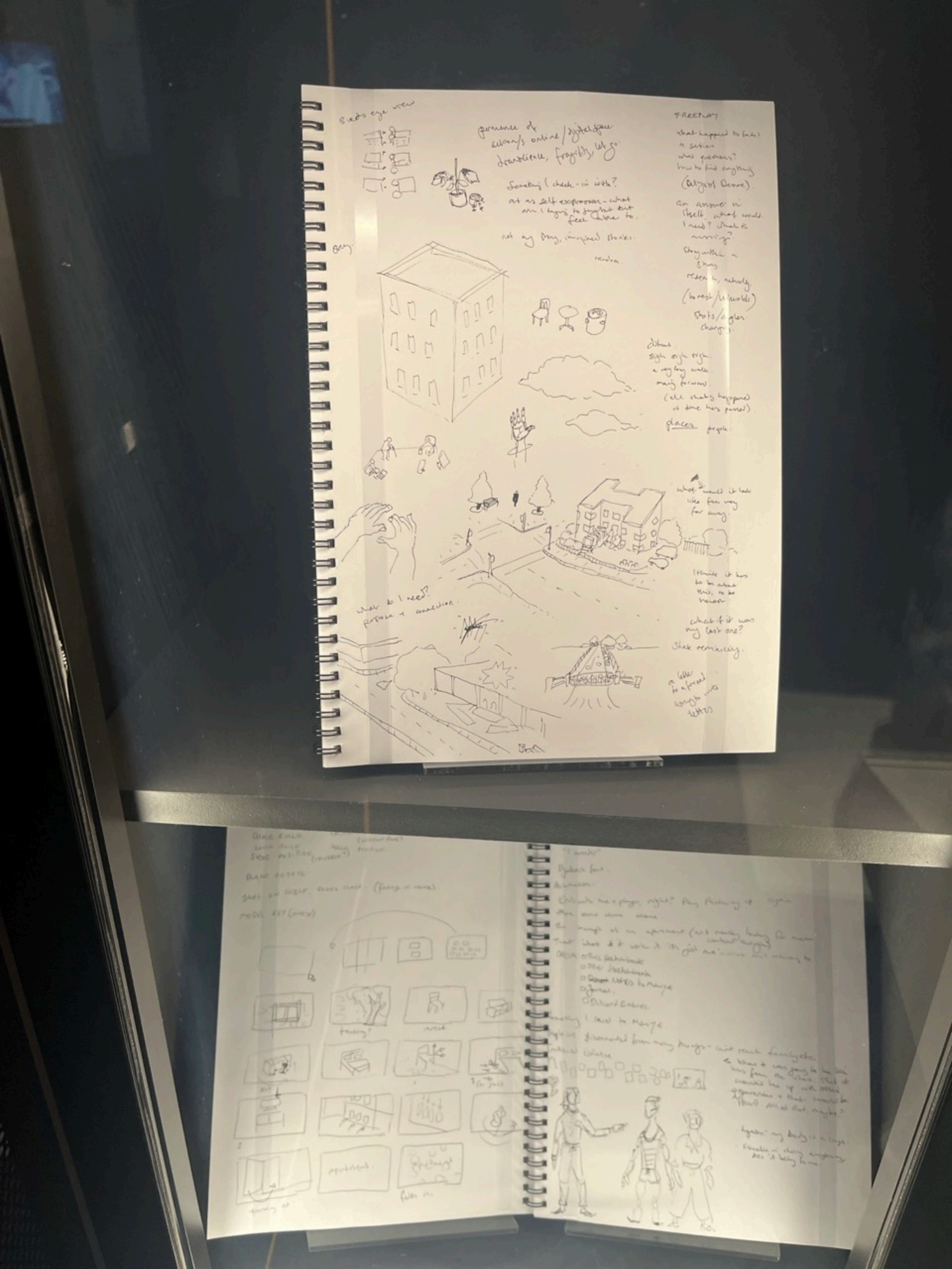


Coding
via Magazine
and Hardware
Hacking
Usborne
CREEPY COMPUTER GAMES
FOR...SPECTRUM...ZX81...BBC
ORIC...VIC20...TRS-80...APPLE...DRAGON
DIY PROGRAMMING CODES WERE PUBLISHED IN MAGAZINES AND BOOKS
Courtesy Usborne Publishing Ltd
USBORNE GUIDE TO
PROGRAMMING TRICKS & SKILLS
Professional tips and hints for better program writing
MEMORY SAVING TRICKS
DATA TIPS
USEFUL LOOPS
Usborne Computer Books
WITH LOTS OF PROGRAMS AND SUBROUTINES
THESE MAGAZINES AND BOOKS HELPED DEVELOP A GENERATION OF CODERS
Courtesy Usborne Publishing Ltd
EARLY MODDERS HACKED HARDWARE AS WELL AS SOFTWARE
WRITE YOUR OWN
ADVENTURE PROGRAMS
FOR YOUR MICROCOMPUTER
WITH PROGRAM LISTINGS
USBORNE PUBLISHING BOOKS WERE A FEATURE OF MANY ENTHUSIASTS LIBRARIES
Courtesy Usborne Publishing Ltd
COMPUTER
SPACEGAMES
For ZX81, ZX Spectrum, BBC, TRS-80, APPLE, VIC & PET
GAMES PROGRAMS FOR YOUR MICRO
EARLY GAMES WERE MADE FROM TEXT AND PLAYED THROUGH TEXT COMMAND LINES
Courtesy Usborne Publishing Ltd

"It was a radical move to have a known activist as host, one who would remind Australians that they had a bloody past to be reckoned with."
"Blacks are up and fighting! So stand back for the proud new black, and Mister Gub, I'm basically black!"
VOTE YES ABORIGINAL RIGHTS
FILMNEWS
MURAWINA

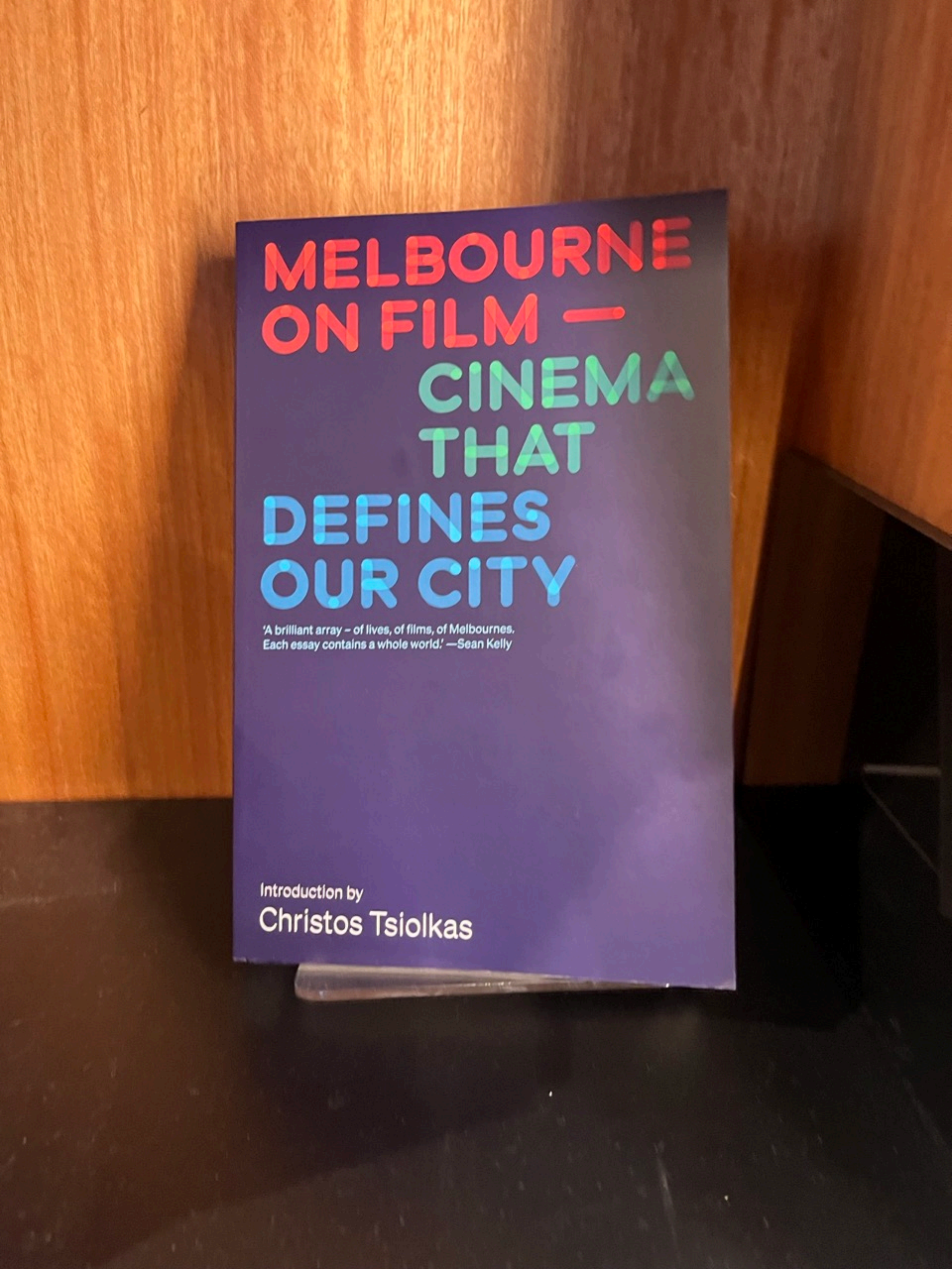
Malcolm est timide, Malcolm est réservé, Malcolm est un génie...
... mais il est recherché
MALCOLM
NT et CASCADE FILMS présentent un film NADIA TASS – DAVID PARKER
"MALCOLM" avec COLIN FRIELS
LINDY DAVIES CHRIS HAYWOOD
et JOHN HARGREAVES dans le rôle de FRANK
DAVID PARKER Musique SIMON JEFFES et THE PENGUIN CAFE ORCHESTRA
SALLOWS Producteur exécutif BRYCE MENZIES Producteur associé TIMOTHY WHITE
VID PARKER Produit par NADIA TASS et DAVID PARKER Réalisé par NADIA TASS
AUSTRALIAN FILM INSTITUTE
AWARDS 1986
BEST FEATURE FILM
NADIA TASS
DAVID PARKER
MALCOLM
At last, a dinki-di Aussie comedy
MAD MALCOLM
Cinema
Meets a woman making movies
Nadia's Malcolm
TIME OUT

The Drovers Wife
LEAH PURCELL
THE DROVER'S WIFE
THE LEGEND OF MOLLY JOHNSON
THE
DROV
WIFE


birds eye view
what do I need?
purpose + connection
what if it was my last one?
places people

PARDON ME FOR
BEING BORN INTO
A NATION OF
RACISTS

Archer


MELBOURNE ON FILM — CINEMA THAT DEFINES OUR CITY
'A brilliant array – of lives, of films, of Melbournes. Each essay contains a whole world.' —Sean Kelly
Introduction by
Christos Tsiolkas

Fireflies Press
Fireflies Press is an independent publisher of books on contemporary cinema
Since 2014, they have been producing the magazine Fireflies, as well as hosting events and screenings around the world
Six years later they branched out into book publishing, founding Fireflies Press
As with the magazine, their books champion under-represented and stylistically diverse films and film writing
PIER PAOLO PASOLINI WRITING ON BURNING PAPER
Collected Stories
Ben Rivers
WHIT STILLMAN
INLAND EMPIRE
GOODBYE, DRAGON INN
TEN SKIES
ABRAMS PRESS
RUNNING PRESS

iSee. 2001
Original f
Displayed
DVD, stere
Courtesy:

Institute for Applied Autonomy
Artist collective founded in 1998, United States
www.appliedautonomy.com

Collective biography
The Institute for Applied Autonomy was founded in 1998 as an anonymous collective of engineers, designers, artists and activists united by the cause of individual and collective self-determination. The group's stated mission is to develop technologies that extend the autonomy of human activists in the performance of real-world, public acts of expression. The diminishing accessibility of public spaces for free expression and the increased omnipresence of electronic surveillance has been a key motivation for IAA research.

The IAA has exhibited at such diverse venues as the Zentrum fur Kunst und Medientechnologie (ZKM, Karlsruhe, Germany), the O.K. Centrum fur Gegenwartskkunst (Linz, Austria), and the IEEE International Conference of Robotics and Automation. Its most recent project, TXTmob, was widely used as an organisational tool by activists at the 2004 Republican National Convention in New York.

Artist statement
Given heightened awareness of public safety and increased demand for greater security in the face of growing threats of terrorist violence, projects that undermine systems for social control may seem to some viewers to be in poor taste. It is the Institute for Applied Autonomy's position that such times call out all the more strongly for precisely these kinds of projects. As spytech dealers stumble over themselves in their haste to auction off our civil liberties – wrapped in the stars and stripes, tied up tight with memorial ribbons – to right-wing politicos who drool and salivate in anticipation of railroading their own Orwellian wet dreams of social control through our legislative bodies, there is a vital need for independent voices that cry out against such cynical exploitation of legitimate human fear and suffering for political power and monetary gain. The Institute for Applied Autonomy is such a voice. *iSee* is our statement.

world without end

DARREN ALMOND **A**
[illegible] VIDEO / DVD, COLOUR, STEREO SOUND, 22:00 MINS
[illegible]RTESY: THE ARTIST AND MATTHEW MARKS GALLERY, NEW YORK

A is for Antarctica, the last continent to be discovered. Almond has long been fascinated by the South Pole's status as degree zero in our abstract system of understanding time and geography, and by its elemental nature as a 'landscape simply made of solid, liquid and gas in different states'. His camera lingers over Antarctica's visible geology, revealing the translucency and delicacy of the lumbering ice islands, tracing their crystalline surfaces, skimming the margin where ocean meets ice and air in a fringe of turquoise channels. *A* reveals the curious subtleties of this minimal colour world. — Cathy Haynes

Darren Almond
b. 1971, Wigan, United Kingdom
Darren Almond's practice encompasses sculpture, film, photography and drawing. Almond has had solo exhibitions at K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Lentos Kunstmuseum Linz, Linz; Fondazione Nicola Trussardi, Milan; Tate Modern, London; De Appel, Amsterdam; the Kunsthalle, Zürich; The Renaissance Society, Chicago; and the Institute of Contemporary Arts, London. Recent group exhibitions include *Universal Experience: Art, Life, and the Tourist's Eye*, Museum of [illegible] Art, Chicago; [illegible] 50th Venice Biennale, [illegible] Pictures, Solomon R. Guggenheim Museum, New York; [illegible] Beauty and Horror in Contemporary [illegible] Royal Academy of Arts, London. Almond lives and works in [illegible]

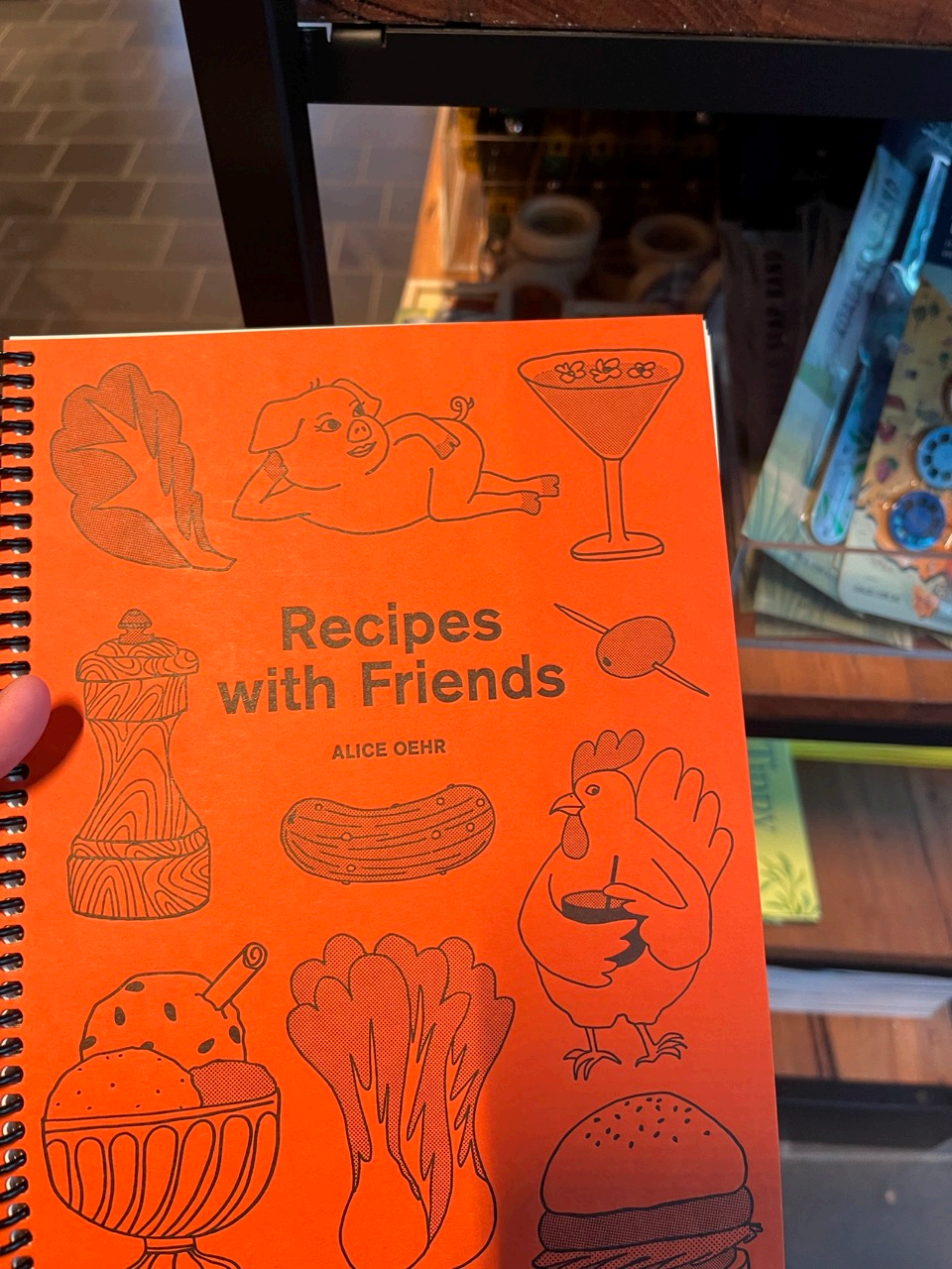
Images [illegible] New York

AREAWARE
Everybody Tissue Box
HAPPY SOCKS
AREAWARE
AREAWARE
Everybody Umbrella
designed by Dusen Dusen
Everybody Umbrella

Apollo
Green Bamboo.
Hand Wash
FOUR IN A ROW
DOMINOES
CHINESE CHECKERS
TUMBLING TOWER
LUDO

Aery
Green Bamboo.
Hand Wash
Savon | Seife
With essential oils of CYPRESS, PATCHOULI & ORANGE over notes of Sandalwood, Pink Pepper & Herbs
Made in England
Aery
Green Bamboo.
TUMBLING
TOWER
CHINESE CHECKERS
DAMES CHINOISES
STERNHALMA
ダイヤモンドゲーム
The Art Of
Chess
PRINTWORKS
Wonderland Puzzle
—
Now $33.00
acmi
THE HENRY FOOL TRILOGY
Henry Fool
Fay Grim
Ned Rifle

ACMI
Ultra Energy
sive new range of apparel
original artwork that is a nod
stalgia of 80's & 90's tech.
Sleeved Tees $49
$75
$77
FAZEEK
MIFF MELBOURNE ON FILM
DEFINES OUR CITY
Christos Tsiolkas
THE LOST CITY OF MELBOURNE
TWO x WAVE COUPE GLASSES
toy tram
79


Recipes
with Friends
ALICE OEHR

Los Novios Paella

CASSIE EYRES

This is our paella recipe. We gave a copy of it to everyone at our wedding so it's called the 'newlyweds paella'. The key when making a paella is not to stir the rice, to ensure a crispy bottom.

- 2 tsp olive oil
- 1 brown onion, sliced
- 2 cloves garlic, sliced
- 2 chicken thighs, diced
- 1 chorizo sausage, sliced
- 2 red peppers, diced
- 100g frozen peas
- 1 tsp smoked paprika
- 1 pinch saffron threads
- 750ml chicken stock
- 300g paella rice
- 2 lemons, sliced, to serve
- chopped parsley, to serve

Heat some oil in a paella pan or large, heavy-based pot. Brown the chopped chicken and chorizo for a few minutes on each side, then remove and set aside (it does not need to be completely cooked yet).

Add a little more oil, then sauté the garlic, onion and red peppers until soft—about 10 minutes. Add the rice to the pan and stir to coat [illegible] mixture.

[illegible] saucepan and add the saffron threads to infuse for a few minutes. Pour the infused stock over the rice and top up with extra water to cover, if needed. Cook for 20–30 minutes, until the rice is done. Don't stir it!

Towards the end of the cooking time, arrange the chicken, chorizo and peas on top, and allow them to heat through.

Serve with wedges of lemon and chopped parsley. Buen Provecho!

Serves 4–6

Radicchio Risotto

OLIVIA EYRES

This is the basic recipe, but I do variations depending on what's in the fridge. It comes out a lovely pink and looks fabulous with the green parsley on top. Bon appétit!

- 2 tsp butter
- 2 tsp olive oil
- 2 heads radicchio, shredded
- 2 onions, chopped
- 400g Arborio rice
- 1 ½ litres stock
- 4 tsp double cream
- 5 Tbsp Parmesan, grated
- 3 Tbsp parsley, chopped
- salt & pepper, to taste

Reserve a few leaves of radicchio to garnish, then finely chop the rest.

Melt the butter with the oil in a large saucepan. Fry the shredded radicchio and onions gently for about 5 minutes, stirring frequently. Add in the rice and stir to coat.

Heat up your stock in another saucepan and begin to ladle it in. Cook, stirring constantly for about 20 minutes, adding more stock ladle by ladle as you need it.

When the grains are soft, remove from the heat, and stir in the cream and cheese. Taste and season. Cover, and leave to stand for about 2 minutes.

Turn out onto a warm serving platter and garnish with extra radicchio leaves and parsley.

Serves 4–6

Snacks & Starters

Snacks & Starters

Goober
Candle
Doodle Crayons
acmi
Beings

Universal Everything

Beings
Exhibition
—
Save 15%
Save 15% on our *Beings* merchandise range with your *Beings* exhibition ticket. Show your ticket at the counter to redeem. See staff for T&Cs.
Not applicable with any other discount.
Every purchase supports ACMI.
FRIENDS VINYL STICKER SET $22.50
ARTIST
PAPER
Universal Everything

SIZE 61 x91.5cm
ALFRED HITCHCOCK'S
"The Birds"
7
Sold Out
THE SHINING
PULP FICTION
9
10
JURASSIC PARK
JAWS
STAR WARS
12
The Endless Summer

HAPPY SOCKS
Disney
Happy Socks
Happy Socks
STAR WARS
HAPPY SOCKS
Skulls
Hi-reflective Umbrella
Black and Gold Umbrella
Brighten up bad weather
Brighten up bad weather
SOCKS INCLUDED
The Simpsons

LOVE FOREVER
Third Drawer Down
Yayoi Kusama
Love Forever Tea Towel Set
Wire Mesh Bowl
Geo Pattern Dominoes
Ito Puzzle
MoMA
Ito Puzzle
Lily Pad Coasters
MoMA

MARINA ABRAMOVIĆ
Try The Abramović Method
mutual gaze
Sitting on opposite chairs, look at each other. Motionless
slow walk
with the right leg.
lifting, stretching, stretching, touching, moving.
Separate the rice from the lentils.
looking at colour
drinking water
MARINA ABRAMOVIĆ
See more at mai.art
Third Drawer Down
Marina Abramovic - Silk Scarf
$180.00
Marina Abramović

MARINA ABRAMOVIĆ
Marina Abramović
Marina Abramović
Looking at Colour – Scarf

Third Drawer Down • Yayoi Kusama • Joy I Feel When Love has Blossomed • Handkerchief
Third Drawer Down • Yayoi Kusama • Eyes of Mine • Handkerchief
China Plate
Table Tiles

ARCADE
GAME
TYPOGRAPHY
TOSHI
OMAGARI
Thames & Hudson
THE ART OF PIXEL TYPE

CREDIT 0
NEXT

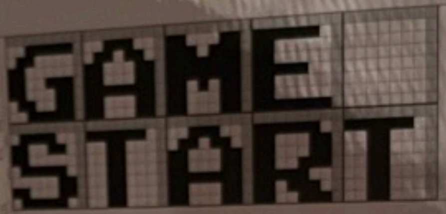
THE 8×8 MONOSP

Videogames are ruled by multiples of two. Bytes and bits are the currency of the gaming world: everything on the screen was once composed of 'tiles', with each tile made up of multiples of two. You can find 4×4 pixel tiles, and 8×16, moving up to 32×32 and higher in the 90s, but the most common unit was 8×8. This was the case until 3D graphics became dominant in the late 90s to early 00s.

What is the smallest number of pixels you need to make all the capital letters and numbers, but which is also easy for a computer to process? The most complex characters are B, E and S, plus 2, 3, 5, 6, 8 and 9 – all of which can be drawn at an absolute minimum of five pixels high.

In the horizontal dimension, each Latin letter varies in width, and ideally any new font should try to replicate this variability, but programming width variance is a costly calculation. Why use a wider character that fills up more space? Monospaced fonts, with identical character widths, were therefore considered satisfactory for videogames, due in part to the fact that most games were made in Japan, where the writing system is also primarily monospaced.*

An 8×8-pixel tile is the smallest set of multiples of two, but even this slightly larger size is restrictive in terms of the number



Here, the spacing pixels have been coloured grey so they stand out from the black and white pixels of the 7×7 character grid.

also allowed for plenty of creative designs. It was as if the format naturally guaranteed legibility.

As there are so many monospaced fonts in this book, you may deduce that all arcade-game fonts were of this type and that videogames could not handle proportionally spaced fonts. This is not true at all, and companies such as Williams and Midway had developed their own proportional typesetting systems at an earlier stage.

There is a technical reason I could not investigate Williams and Midway games more fully. There was a completely different kind of technology in the early arcade that employed vector graphics instead of pixels, meaning game screens were filled with sharp, colourful straight lines, but no curves. Not only do such fonts pose a technical challenge to collect and analyse, but their lack of weight variation and curves limits their diversity. Games such as Atari's *Tempest* (1981) and all of Cinematronics' games are therefore omitted here, but there are some interesting font examples in this category if you care to look into these further.

*This is a tradition solidified by typesetting and *hiragana*. Historically, Japanese syllabic writing was not monospaced in handwriting. Even today, many digital Japanese fonts come equipped with proportional options.

[illegible] from DMA Design [illegible] who were making [illegible]
Dominik and I [illegible] weeks filming [illegible] got him stoned for the first time [illegible] massive marijuana [illegible] sort of got stoned all the time [illegible] go and present anything [illegible] we had a ball all over Scotland [illegible] our friendship sealed from that point [illegible]

In retrospect I am so glad Kirk was a borderline psychotic [illegible] because he did become my best friend. There is nobody like Kirk [illegible] on the planet. He is a fascinating man. I can honestly say I have laughed more in the company of that man than in the company of any other human being. And Fair Game was a really good bit of investigative journalism and also just a total giggle from start to finish. Literally a giggle because Kirk and our wonderful cameraman Paul Gowin set out to get me stoned for the first time in my life. Every night after filming. Totally wrecked. Wrecked at night but producing magic the next day. And that set the template for our beautiful, hilarious, dangerous but never dull, friendship since.

J.D. Jim Douglas, Editor, GamesMaster magazine: We launched the official magazine at GamesMaster Live, which I only have very fond memories of because by that point we were operating on fumes to meet a very compressed launch schedule.

I was really lucky because we were kind of given all the resources we could possibly want. The launch editorial team had 10 people on it, which was just amazing. Normally a mag of that size would have maybe five or six, so Future obviously needed it to work. It was a big high-profile launch and it was really exciting but we had to go through the creative process ourselves and obviously had to get Hewland and Channel 4 to sign off on all kinds of stuff. So, for example, they had to approve the change in logo. The original TV logo had the 'M' in the middle and it was really distinctive but kind of a bit messy as a magazine logo, because it just didn't really look very good. We had all sorts of conversations and were trying to get them comfortable with how we would represent the brand and the show [illegible] a way that would still make it a successful magazine.

We didn't have a massive amount of time to work out how we were going to try and reimagine the TV show in print form, but we tried to bring as much of the show as possible into the magazine. I had a brilliant design team led by an art director called Wayne [illegible]. He decided early on he wanted to make the magazine feel as if you were watching it on a screen. So we did things like lay out the contents page as if it was based on the oil rig itself. We had this idea that rather than just turn to the tips on page 66 or whatever we'd present you with the Consoletation Zone. Wherever possible we'd try to take ideas from the show that would work.

One of the biggest challenges was bringing in Dominik's presenting style, as so much of the TV show was built around that. He was doing such a fantastic job presenting the show and running the challenges. That was one of the most difficult parts to bring into the mag because you just can't recreate that experience, but Dominik ended up doing a column for us and that was one way we brought some of his personality into the mag.

My 'Big Purple Column' was wonderfully self-indulgent. There was no point in me writing about games really, because Jim assembled the most ludicrously talented staff who would do that more than ably. So I just wrote about me. There were some bits of lifting the curtain to reveal what happens on the show but it was mostly about all the weird and wonderful things I was doing in my crazy life. So one week it would be about me nearly dying in a flight to Vegas, the next week would be about me hanging out with the Manic Street Preachers or trying to surf in California. As funny as the columns were, there is definitely an angry, grumpy edge to some bits. And that is me trying to distance myself from this ghastly fake persona I had on the show. And that in retrospect is the origin of the Dominik we saw in series four onwards.

Most of the time I only wrote about games to settle scores with publishers who had pissed me off. I remember doing it with Sega once. They sent me a review game and it had an address on the back I had to return it to within a week. So I kept it and wrote in the magazine about how much money they had made out of me and my show so I was keeping it. And fuck them. So yeah, I didn't fuck around with the little companies. I went for the big boys. What a dick I was.

J.D. Looking back, I was working with a great launch publisher who did a brilliant job of insulating us from the pressure. They weren't in the business of micro-managing. We were kind of left, if not to our own devices, then with certainly enough freedom to operate. I'm sure it would have been a different story if the sales had been terrible, but we sold massive numbers, like 232,000 copies of issue one. Once you get beyond that launch phase and the sales start settling down, you start to think, *Oh it was all a flash in the pan. We've had a great first issue and now it's all over.* But the fact that the magazine went on for decades means that it was a success. I was only editor for less than a year so there was a whole raft of other fantastic editors who took it on and developed it and moved it forward through countless redesigns. That was one of the other things that was so good about it: that other people wanted to do different things with the magazine and keep it fresh. If we were just slavishly locked into the issue one template then it would have got stale.

Tony Slattery's battles with addiction in 2018 and he then drops me a note saying how much fun he had on the show. To do that after a quarter century and mountains of cocaine – for both of us – is a tribute to the show. And it leads to fantastic situations for me wherever I go.

For example, in 1994 I was at the first T in the Park afterparty in the Glasgow Hilton with my pals and their wives and this voice boomed out across the room: 'Dominik Diamond from GamesMaster, you did not shag my mum!' And that voice belonged to Robbie Williams. Apparently someone had told him that I made a joke in my Smash Hits column about having sex with his mum. I told him I hadn't written anything of the sort and asked him if he still had his GamesMaster Golden Joystick. A huge smile broke out all over his face and he told me how much he loved it and that it was pride of place in his house. Then because he really is the most charming man in the world, he insisted on meeting all my pals and their wives, and even got down on one knee to kiss the hands of the ladies. Then he asked me if I wanted to meet Noel Gallagher and go to his room for a party. Obviously, I said yes, so Robbie dragged me over to the other side of the party and there was Noel. I had brought my mate David Wells over with me because he himself was a guitarist in Scottish eighties band H2O and I thought he would dig it. However, when Robbie said 'Noel, this is Dominik Diamond from GamesMaster and *Smash Hits*!' Noel gave me a look of utter boredom, as if I was the millionth D-list celeb who had come up to him that night. Which I probably was. I panicked a bit and all I could think of to say was, 'Hi Noel. This is my mate David, he plays guitar too.' I never made it up to Noel's room for that party.

INFORMER

D.T. **Dan Tootill, Reviewer (Series 2)** I'd joined *The GamesMaster* Club when I was 14. I'd watched the first series and was obsessed with the show. The welcome pack came with an application form [illegible] members to either be on the show as a challenger, submit a [illegible] the Consoletation Zone or take part in the reviews section – [illegible] I'd give it a shot. One of the researchers called for a quick [illegible] over the phone and soon I was invited to film games reviews [illegible] new series. Filming took place at an audio production studio [illegible] tiny sound booth used as a green room and the camera set up [illegible] a band would usually record. They had every computer and con[illegible] in there and it was a squeeze to get everyone in, but that didn't [mat]ter given I was so excited to be sat right next to Jaz Rignall.

J.R. **Julian Rignall, Reviewer (Series 2–3)** It always felt like every[illegible] Hewland was in a rush and stressed out. They shot numerous re[illegible] for different episodes in a single day, and it was a bit of a [illegible] just cranking them out one after another. We'd sit around twi[illegible] our thumbs for hours waiting for our turn to shoot our reviews, [illegible] when it was time, we were expected to rattle off an interesting and coherent review within a matter of seconds, which was quite a challenge. Despite that, though, it was fun and we tried to make our reviews as interesting as possible, despite us not really being given enough time to go into any meaningful depth.

D.T. I got a call the next day saying the footage was unusable and the lighting was all wrong. I wouldn't be on TV after all and, worse still, my schoolmates would all insist I had made the whole thing up. Fortunately I was invited back to review mostly strategy games, my least favourite genre. The second time felt stressful and rushed with only 20 minutes or so to figure out *Mega-Lo-Mania*, and I don't think I even played *Utopia* despite reviewing it. I pretty much blagged my way through it, nervous as hell and trying my best to do a decent job. When the episodes aired, I looked so weird and unnatural with my huge wide-open eyes staring into camera. I was mortified. It made me a laughing stock at school and, thanks to YouTube, the snarky comments keep coming to this day. Despite all that, I'm still really proud to have had a small part in the show.

J.R. I hadn't realized until recently that I appeared in a compilation of the Top 5 Worst Reviewers' Haircuts. It doesn't surprise me that they did that. I and several others were easy targets with the crazy hairstyles we sported in the early nineties. [Laughs.]

COME AS YOU ARE

Contestant	Opponents vs. Danny Curley
Game	Sonic the Hedgehog 2 / Mario Lemieux Hockey / Arch Rivals (Sega Mega Drive)
Challenge	Beat Danny Curley at any challenge on any game

D.C. I competed in the UK 1992 Sega Championships because to keep hold of my European crown I first had to win the UK tournament. This time I was competing against eight others and I fucking hammered every one of them. They may as well have just sent eight penguins to take on a polar bear. I'd been a games tester for about six months at this point, which Sega knew about but they were hoping that I'd lose because I was just not what they wanted for the brand. They wanted a polite 15-year-old boy they could use to market and instead they got this rough bastard from Manchester who swore and smoked and drank. When they realized that I was also going to win the European Championships, they decided that my being a professional games tester meant I was now disqualified and they took away my UK Champion title. Despite them already knowing what I was doing for a job. They just made up some bullshit rule after I'd won the tournament to get rid of me.

... Love
...d been, I'd like to think, pretty solid
pals in the early days. We were there
right at the start as I co-presented with
him on the day of his screen test. We'd go
out for drinks and escapades at parties
like locking the directors of Hewland
International in the toilets.' Dave Perry

GAMESMASTER
Thames & Hudson

by Liliana Stafford
Anil Tortop

iconic
toy

toy
tram

Cultural and academic institutions have been in crisis for quite some time
In many cases, they still refer to a canon that has been made obsolete by
developments—in particular, by new voices from the Global South. Their
of knowledge production operate within disciplinary bounds that can no longer
cope with the Anthropocene's radical processes of change, and their self-refer-
ential paradigms have ceased to reflect social change and the needs of society.
Against this backdrop, the book discusses new counter-institutional practices and
concepts, examining specific examples that reframe intellectual and pragmatic
responses to concrete situations of societal conflict and demonstrate a new
connection between social, aesthetic, and academic forms of work based on
integrative, multi-perspectival approaches that transcend existing divides.
to shift
shake
ISBN: 978-3-95905-666-3
Spector Books
Spector Books
ISBN 978-3-95905-666-3
9 783959 056663
DNA 25: The New
Institution - Softcover
$27.00
DRAGON
CINDY CRAWFORD

PIER
PAOLO
PASOLINI
WRITING ON
BURNING PAPER
The Calling
Gina Apostol
Chloe Aridjis
Kevin Barry
Xiaolu Guo
Golan Haji
M John Harrison
Daisy Hildyard
Nathalie Léger
Vanessa Onwuemezi
Helen Oyeyemi
Iain Sinclair
Irene Solà
Lynne Tillman
Marina Warner
Fireflies: Ben Rivers - Softcover
$28.00
stuk
JDP

Collected Stories
Ben Rivers
PIER PAOLO PASOLINI WRITING ON BURNING PAPER
Darling Darling
The Calling
2006

© Fireflies Press, Ben Rivers, the authors, 2023

Published in Berlin, Germany, in 2023
by Fireflies Press
www.firefliespress.com

Design by ilhas studio
Typeset in Figue by Good Type Foundry and
Untitled by Klim Type Foundry
Printed and bound by Know-How

Images: p.8 *Ghost Strata* (2019); p.20 *Two Years at Sea* (2011); p.30 *Ah, Liberty!* (2008); p.42 *The Coming Race* (2006); p.52 *The Sky Trembles and the Earth Is Afraid and the Two Eyes Are Not Brothers* (2015); p.64 *House* (2005); p.76 *Sack Barrow* (2011); p.86 *What Means Something* (2015); p.96 *A World Rattled of Habit* (2008); p.108 *Ijen / London* (2022); p.126 *The Minotaur* (2022); p.136 *Krabi, 2562* (2019); p.148 *Slow Action* (2010); p.158 *Now, at Last!* (2018).
Courtesy of Ben Rivers, Kate MacGarry Gallery.

Distributed by Books at Manic (Australia)
and Idea Books (rest of the world)

ISBN: 978-0-6454547-1-0

The German National Library has listed this publication in the German National Bibliography; detailed bibliographical data is available at http://dnb.dnb.de

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any other information storage system, without prior permission in writing from the publisher.

This publication is generously supported by Jeu de Paume and STUK: House for Dance, Image and Sound.

Collected Stories

Ben Rivers

Fireflies Press

acmi
Your museum
of screen culture
acmi
Cafe+Bar

NGV
shop KHT
KHT
13

N G V
DESIGN
STORE
LINEN NAPKINS

Contents

04 Preface

Cities and Regions

11 Building Responsibly
Marina Tabassum

21 Climate Change as a Social Issue
Tatiana Bilbao

33 Testing Ground to Save the World
Tarik Oualalou

41 Living with Water
Kunlé Adeyemi

51 Copenhagen's Climate Neutral Path
Camilla van Deurs

61 Climate Shelters for Barcelona
Lacol

71 Design as Problem So
Shigeru Ban

81 Singapore as a Model
City for the Future
Richard Hassell

89 Corridors for Life
Richard Weller

Circular and CO_2-neutral

99 What to Do about the Climate Emergency?
Michael Pawlyn

109 Radically Transforming the Construction Industry
Barbara Buser

121 Who Will Run the Urban Mines of the Future?
Anders Lendager

133 How Do We Shift to Sustainable Construction?
Lamia Messari-Becker

143 Building in Material Cycles
Catherine De Wolf

153 Building without Waste
Michael Braungart

Ressourcen und Reserven

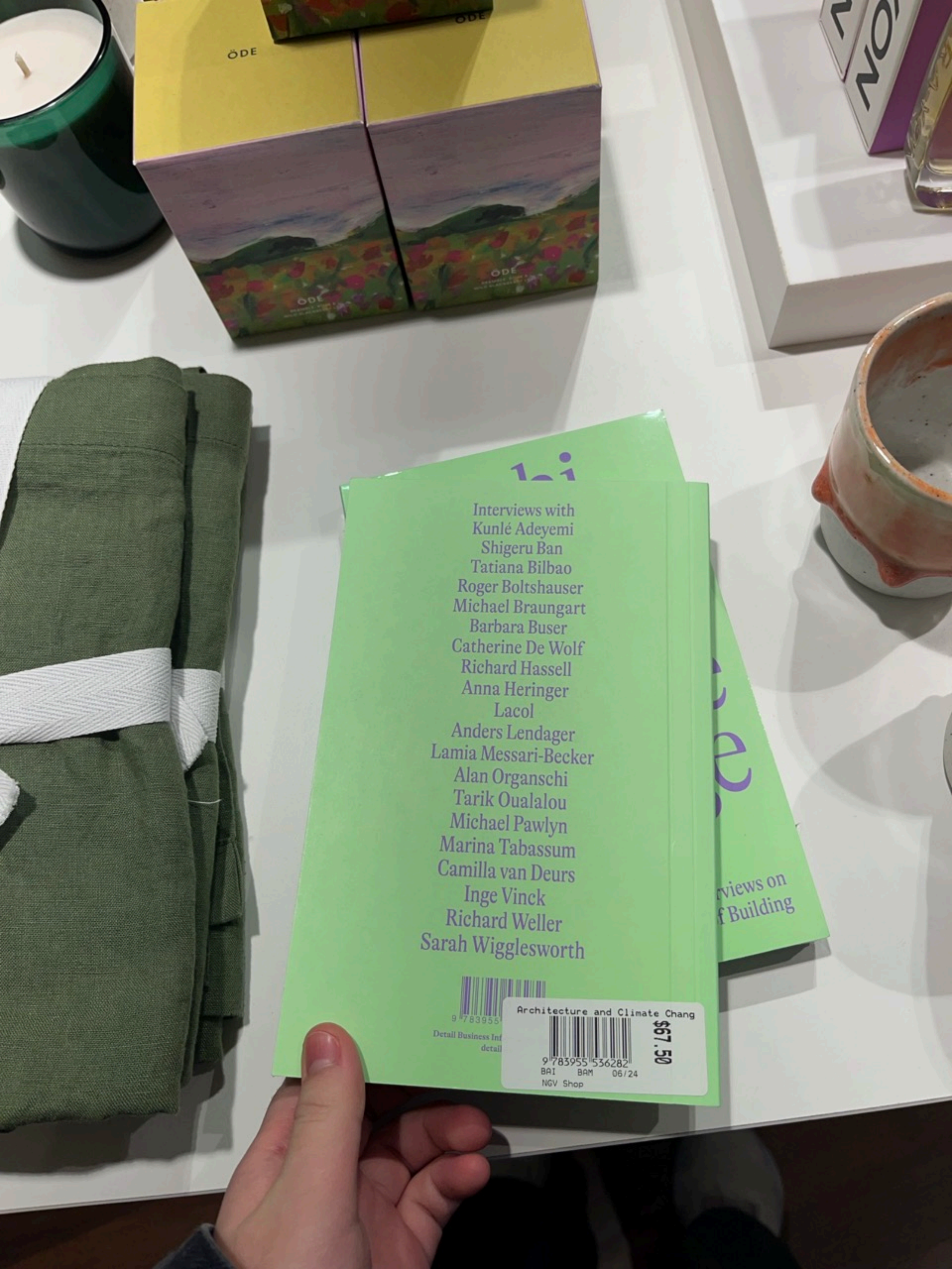
169 A Dance between Old and New
Inge Vinck

179 Building with Wood – but Differently
Alan Organschi

189 Craft as a Source of Energy
Anna Heringer

199 Creative Solutions to Combat the Climate Crisis
Sarah Wigglesworth

211 Potential of Clay Architecture
Roger Boltshauser


ÖDE
Interviews with
Kunlé Adeyemi
Shigeru Ban
Tatiana Bilbao
Roger Boltshauser
Michael Braungart
Barbara Buser
Catherine De Wolf
Richard Hassell
Anna Heringer
Lacol
Anders Lendager
Lamia Messari-Becker
Alan Organschi
Tarik Oualalou
Michael Pawlyn
Marina Tabassum
Camilla van Deurs
Inge Vinck
Richard Weller
Sarah Wigglesworth
Architecture and Climate Chang
$67.50
9 783955 536282
BAI BAM 06/24
NGV Shop

THE STORY
OF ART
WITHOUT
MEN
KATY
HESSEL

10

Hutchinson Heinemann
20 Vauxhall Bridge Road
London SW1V 2SA

Hutchinson Heinemann is part of the Penguin Random House group of companies whose addresses can be found at global.penguinrandomhouse.com.

Penguin Random House UK

Copyright © Katy Hessel, 2022

Katy Hessel has asserted her right to be identified as the author of
Work in accordance with the Copyright, Designs and Patents Act

First published by Hutchinson Heinemann in 2022

www.penguin.co.uk

A CIP catalogue record for this book is available from the British Library

ISBN 9781529151145

Designed by Tom Etherington

Printed and bound in China by C&C Offset Printing Co. Ltd

The authorised representative in the EEA is Penguin Random House Ireland, Morrison Chambers, 32 Nassau Street, Dublin D02 YH68.

Penguin Random House is committed to a sustainable future for our business, our readers and our planet. This book is made from Forest Stewardship Council® certified paper.

MIX
Paper | Supporting responsible forestry
FSC® C018179

'I'll show you what a woman can do'
Artemisia Gentileschi, 1649

PART ONE

PAVING THE WAY

c.1500–c.1900

Jim was a constant supplier of conte crayons and paper, which he procured from his architecture firm. Charles used them to draw an entire exhibition. One of the acclaimed pictures of a swimmer was reviewed by the art critic Alan McCulloch not entirely favourably, and it became the focus of public uproar due to its chaotic representationalism. But this is exactly what Charles intended to express: the pandemonium and uncertainty of swimming through the unconscious tides of existence, with all its unexpected happenings afloat.

The reviewer explained the existential anguish that was manifest in the image that Charles had created and so few onlookers had understood.

> One is made aware of a futile energy; energy generated by man's eternal fear of the sea, and the ego that drives him always to demonstrate his superiority. Blackman's figure has ventured beyond the limits of safety, his features are presented in their most expressive aspects, the distortion carried logically into every department of the picture, underlying the general feeling.[53]

Alan's was not a purely defensive appraisal; he left room in his criticism for an escape clause: 'Blackman's concepts are not painterly, or linear or tonal, they are psychological. And psychology, however powerfully presented cannot carry the picture by itself.'[54]

Opposite, top: Man Floating
Opposite, bottom: The Swimmer

The passion and excitement ignited by new friendships was contagious. When the Moras entered their lives it was fulminating. They were a young couple who had emigrated from Europe in 1951. The Moras were introduced into the circle when John Sinclair recommended a dressmaker to Sunday, who he had met at a party. It was the beautiful Mirka, who seemed to her to be like a seductive pirouetting diamond on a tower of velvet temptation. The dress that she made for Sunday was so exquisite that she hung it on her wall instead of wearing it.

Although French-born, Mirka was of Romanian and Lithuanian descent, with an intuitive sense of beauty and a capacity to imbue any moment with a unique vitality, to create delight for all senses, and improvise with childlike innocence. Her confronting directness and flirtatiousness defied any man not to fall in love with her large dark eyes and Bardot figure. Her husband, Georges, was more emphatic and precise, with an entrepreneur's ability to interpret people's intentions, and effectively put them into action. Together, the couple transformed sedate Melbourne into the likes of a southern European capital. The Moras were enterprising, adventurous and provocative.

The Moras had met after the war, when Georges had worked for the French Resistance. They were both Jewish. Mirka along with her mother and two sisters were arrested in Paris during World War II and were herded onto a train bound for Pithiviers, a holding camp for those destined for Auschwitz. As they travelled along the tracks, Mirka observed the names of the stations through the slats in the cattle train doors. She wrote them

4. **REVOLVED LUNGE**

Parivrtta Utthita Ashwa Sanchalanasana

RAISE RIGHT ARM. LOOK UP, IF NECK COMFORTABLE.

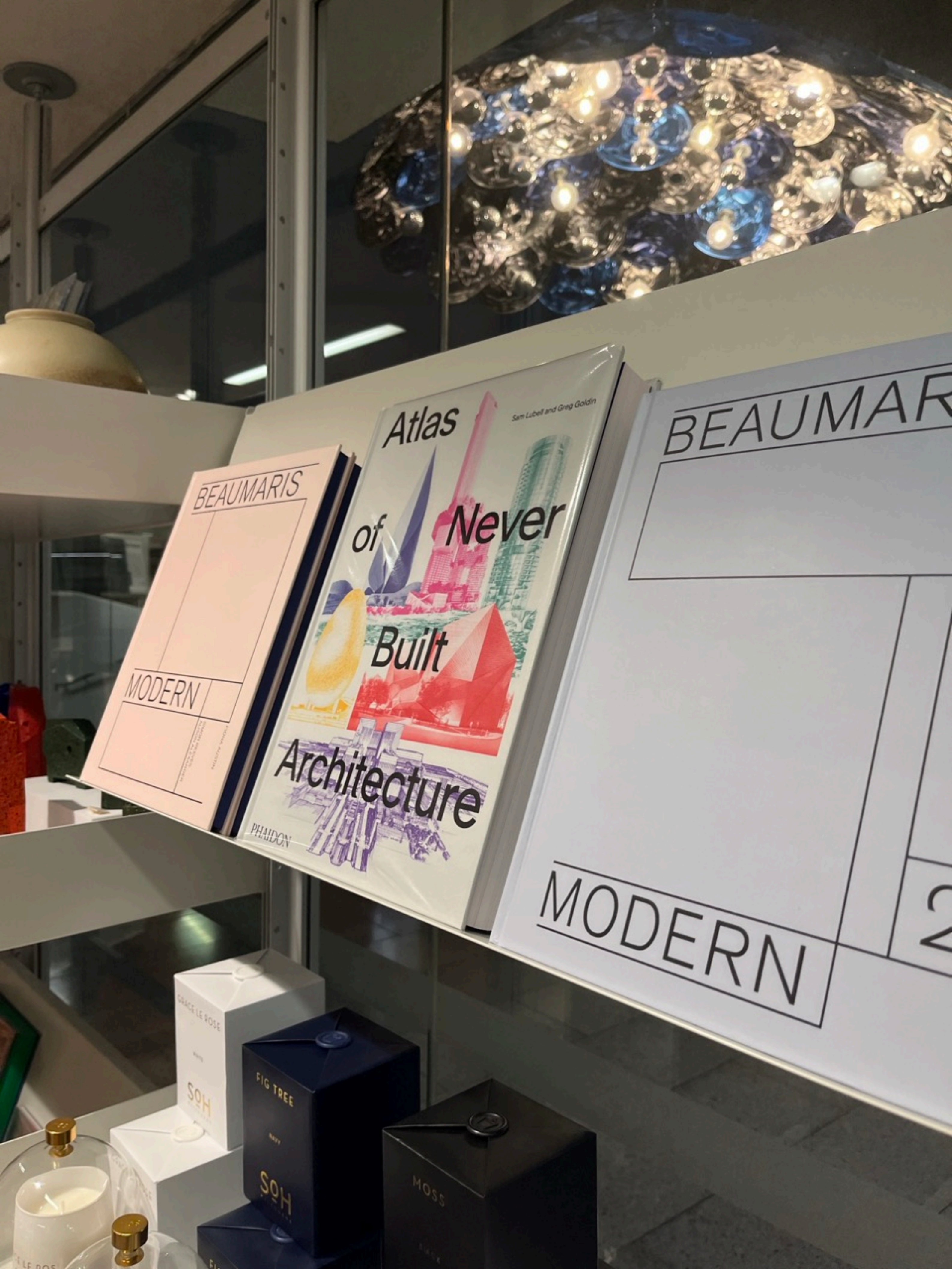
5. **CRESCENT LUNGE**

Ashta Chandrasana

FRONT KNEE ABOVE ANKLE. BACK LEG STRAIGHT AS POSSIBLE. LIFT ARMS, PALMS FACING.

Strengthens thighs, hips and bottom

Eau de Parfum
Eau de Parfum
CRA-YON
Passport Amour
YOGA
FOR
STIFF BIRDS
MARION DEUCHARS


BEAUMARIS
MODERN
Atlas of Never Built Architecture
Sam Lubell and Greg Goldin
PHAIDON
BEAUMAR
MODERN
FIG TREE
SOH
MOSS

The eminent architectural quintumvirate known for decades as Yuncken, Freeman Brothers, Griffiths & Simpson (eventually, mercifully, abridged to Yuncken Freeman Ltd) traced its origins back to 1933, when three young employees in the office of A & K Henderson resigned en masse to band together under their own names: Otto Albrecht 'Rob' Yuncken (1905–51) and siblings John Russell Freeman (1899–1964) and Thomas Dunn Freeman (1904–1971). The new firm, which cheekily hung its shingle in the same building as ex-boss Henderson, expanded in 1936 with fourth principal William Balcombe Griffiths (1907–91), followed two years thence by brilliant young designer Roy McCowan Simpson (1914–97), whose surnames were successively appended to firm's letterhead. Early on, the practice thrived on what proved to be a recurring focus on hospitals (a hangover from prior expertise in Henderson's office), private schools and high-end residential commissions. The latter, mostly conceived in the then chic, mock-colonial style (albeit with the odd venture into pure Functionalism), tended to be located in Melbourne's blue-chip inner eastern suburbs. During the 1940s, however, the firm made several memorable forays into the bayside region: a celebrated two-storey townhouse in Brighton (1942), then at least two more modest dwellings in Beaumaris in 1947 and 1949, respectively.

While the early 1950s brought the dreadfully early death of co-founder Rob Yuncken, the firm's profile rose sharply over those years, during which time an astonishing number of young up-and-coming architects fleetingly passed through its ranks: such soon-to-be famous names as David Chancellor, Rex Patrick, Lionel King, Robert Trengove, Stuart McIntosh, Geoffrey Danne, Charles Weight, Joe Pattison, Geoffrey [illegible] Jones and [illegible]. [illegible] staff members destined to [illegible] haul, such as Barry Patten, John Gates, [illegible] Dimitroff and the late co-founder's son [illegible] that, while four-fifths of the firm's [illegible] their private residences in Melbourne's [illegible] younger long-time employees were [illegible] and Gates both designed houses for [illegible] the 1950s, followed by Yuncken [illegible] associate, Norman Brown, in the early 1970s [illegible] staff member, interior designer Shirley Hanna [illegible] house from the firm in Beaumaris. Hanna House [illegible]

These same decades saw Yuncken Freeman's [illegible] stratospherically. Their high-profile commission for the [illegible] Myer Music Bowl (1956–59) ushered in a succession of major undertakings that included city skyscrapers, [illegible] suburban apartment blocks, government buildings in Melbourne and Canberra, and the master planning of [illegible] Trobe University campus. Consequently, [illegible] residential commissions. Yuncken Freeman does not [illegible] have designed any further houses in Beaumaris before it quietly ceased operation in the early 1990s. By far the [illegible] celebrated project therein, the elevated and [illegible] Residence atop Coronet Hill (1955), generated [illegible] attention at the time and remained a [illegible] its heartbreaking demolition in 2005, [illegible] more than a decade.

YUNCKEN FREEMAN

BEAUMARIS MODERN

FIONA AUSTIN
SIMON REEVES

PHOTOGRAPHY:
DEREK SWALWELL
JACK SHELTON

2

M

Like the BIG

toe

I wouldn't mind if I could be a

12-armed

OcTo

t to be an

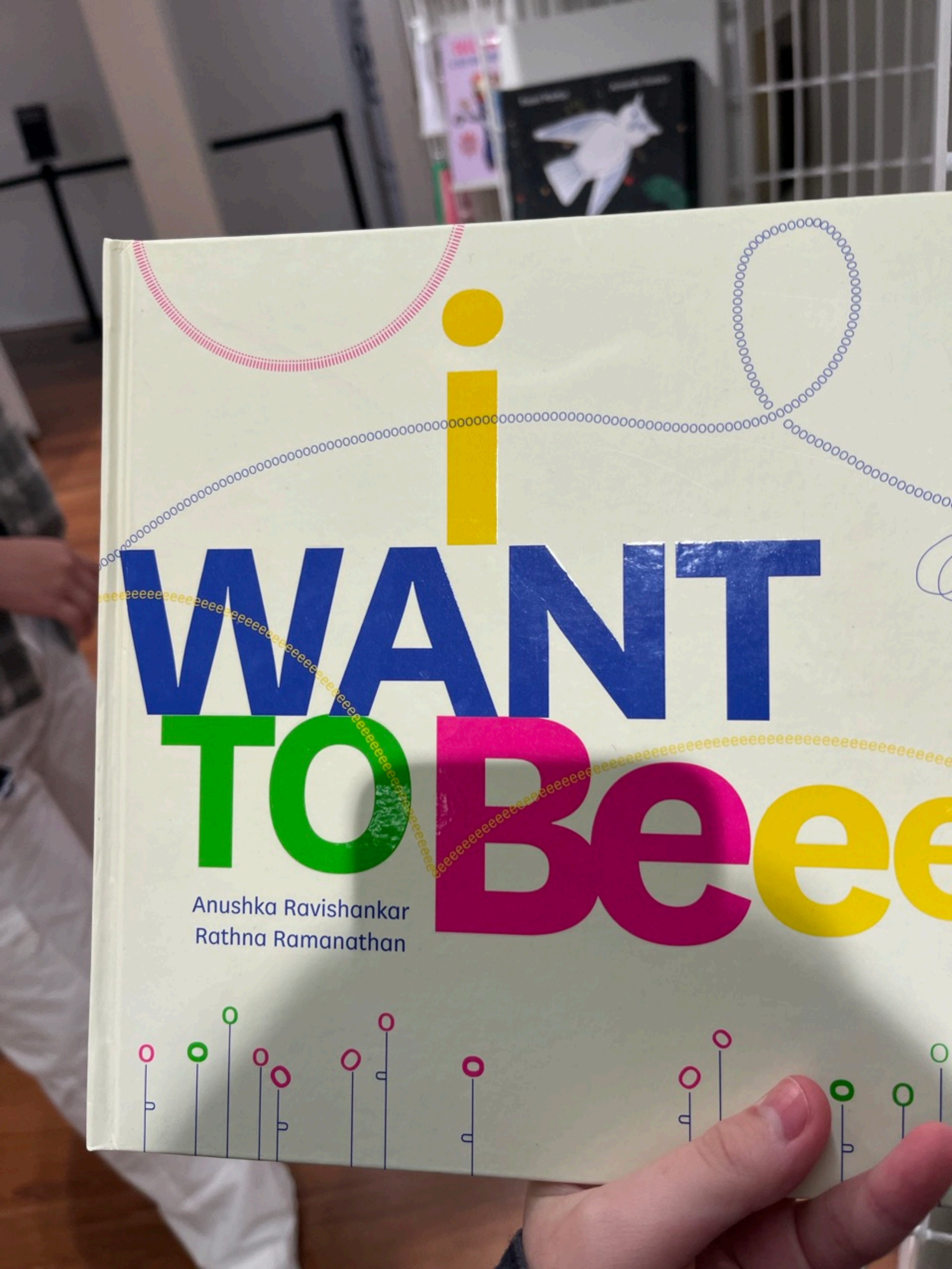
e/e p han

nnnn

Or a

packing

trunk


i
WANT
TO Bee
Anushka Ravishankar
Rathna Ramanathan

Have you ever
Wanted to
Be something
That's not you?
A shoe or bee?
A white igloo?
A didgeridoo?
A brown cow's moo?

If you have,
Then read this.
If not,
you really need this.

This book introduces type as a 'toolbox' to children, helping them understand how it builds associations — through movement, texture, location, shape, sound and colour. They can learn to paint images in their minds, as they read both words and pictures.

DESIGN
INVENTARIO
Abitare con Arte
Living with Art
LAGO APPARTAMENTO
Make a Living Living
MAKING CAMP
THE MEANING OF LIFE
HAYAO MIYAZAKI
NEO RETRO ILLUSTRATIONS
ONE HUNDRED YEARS OF POSTERS
POSUTA
2
THE PRIVATE EYE
TRAILBLAZING WOMEN PRINTMAKERS
TRAVELLING PATTERNS
Urban Potters
Katie Treggiden
RICHARD HOLLIS DESIGNS FOR THE WHITECHAPEL
WE CAN NEVER GO HOME
WHAT IS POST-BR
Women Design
Libby Sellers
Women in Design
Bruno Munari
The Story of Trees
and how they changed
the way we live

HER STORIES IN GRAPHIC DESIGN
BUSH FLOWERS
DESIGN
1001
1001
BICYCLE DAY
BICYCLE DAY
BICYCLE DAY
BUSH FLOWERS
EVA MADDOX
EVA MADDOX
GOOD BY DESIGN
HERSTORIES IN GRAPHIC DESIGN
HERSTORIES IN GRAPHIC DESIGN
High Grade Living
Extraordinary Beings
TATTOO
Art in Flower

Artista totale Bruno Munari Total Artist
MUSEOETTOREFICO

World of Art
Women in Design
Women in Design
Libby Sellers
THINK
IN
COLOUR
the way we live
PALETTE
mini
MULTICOLOUR
2
victionary
PALETTE
mini
SERIES
No.2
MULTI-
COLOUR

Published and distributed by
viction:workshop ltd.

victionary

viction:workshop ltd.
Unit C, 7/F, Seabright Plaza, 9-23 Shell Street,
North Point, Hong Kong SAR
[illegible]victionary.com
[illegible]@victionary.com
[illegible]workshop
[illegible]workshop
[illegible]nary
[illegible]nary

Edited and produced by victionary

Creative direction by Victor Cheung
Book design by viction:workshop ltd.
Typeset in NB International Pro from Neubau

Fourth Edition
©2020, 2021, 2022, 2023 viction:workshop ltd.
All rights reserved. No part of this publication may be reproduced, stored in retrieval systems, or transmitted in any form or by any electronic or mechanical means, including but not limited to photocopying, recording, or any information storage methods, without written permission from the respective copyright owners.

All copyrights on text and design work are held by the respective designers and contributors. All artwork and textual information in this book are based on the materials offered by the designers whose work have been included. While every effort has been made to ensure their accuracy, viction:workshop ltd. does not accept any responsibility, under any circumstances, for any errors or omissions.

ISBN 978-988-79034-8-2
Printed and bound in China

2

NEO RETRO ILLUSTRATIONS
ネオレトロイラストレーション
PIE
ONE HUNDRED
PALETTE
mini
MULTICOLOUR
2
viction:ary
POSUTA
$70.00
Reimagined Worlds:
Narrative Placemaking for People, Play, and Purpose
Margaret Chandra Kerrison
ORO
supercyclers
sarah k

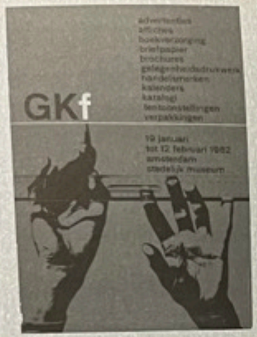
Vincent
Namatjira

Ngarra
the texta drawings
RAMESH
NURREEGOO
OLD MASTERS
OUR WAY
Places of Reconciliation
Tyson Yunkaporta
Singing
SALTWATER COUNTRY
Shirley Macnamara
Songlines
Margo Neale & Lynne Kelly
Songlines
Margo Neale & Lynne Kelly
TENSE PAST

BUXTON CONTEMPORARY
BUXTON CONTEMPORARY
BUXTON CONTEMPORARY
nothingness
being here Cath Kenneally
BROWN
ALL THAT ARISES
Perimeter Editions
SASHA GRISHIN
The Beagle Press
SASHA GRISHIN
The Beagle Press
Mark Thomson
& Life
& Life
& Life
ON TRIAL
GABRIELLA COSLOVICH
& Drawing
Teeth lips hair
RAMESH
Thames & Hudson
Sarah Walker
The Well
Perimeter Editions

JEFFREY
SMART
OGRAPHS
A Sorrowf Act
The Wreck
of th Zeewijk
Ken Whisson
Painting &
Drawing
Quentin Sprague
URTHER
TREVOR VICKERS
TREVOR VICKERS
TREVOR VICKERS
TREVOR VICKERS
Sarah Walker
THE ART OF MURRAY
THE ART OF MURRAY
Pearce
Brett Whiteley
Brett Whiteley
Brett Whiteley
WHITEL
DHG
Ken Whisson
DHG
Ken Whisson

PATRICIA PICCININI
Nearly Beloved
Helen McDonald
PATRICIA PICCININI
CURIOUS AFFECTION
ANNA PLATTEN
Cameron Robbins
Field Lines
RONE
JEFFREY SMART
JEFFREY SMART
IMANTS TILLERS: ONE WORLD MANY VISIONS
KATE TUCKER
KATE TUCKER
PETER TYNDALL
PETER TYNDALL
PETER TYNDALL
JANET VENN-BROWN
TREVOR VICKERS
Untitled Painting
TREVOR VICKERS
Untitled Painting
TREVOR VICKERS
Untitled Painting
Sarah Walker
The Wall
Perimeter Editions
ALL THAT ARISES
MURRAY WALKER
Brett Whiteley
Art & Life
WHITELEY ON TRIAL
Painting & Drawing
RAMESH
RAMESH
Sarah Walker
The Wall
Perimeter Editions



1 Josef Müller-Brockman was a Swiss graphic designer whose name is synonymous with the Swiss International Style of graphic design.

2 Wim Crouwel is an influential Dutch designer, typographer, teacher and museum director. He has designed typefaces, publications and posters for major Dutch museums including the Van Abbe Museum, Eindhoven and the Stedelijk Muesum, Amsterdam.

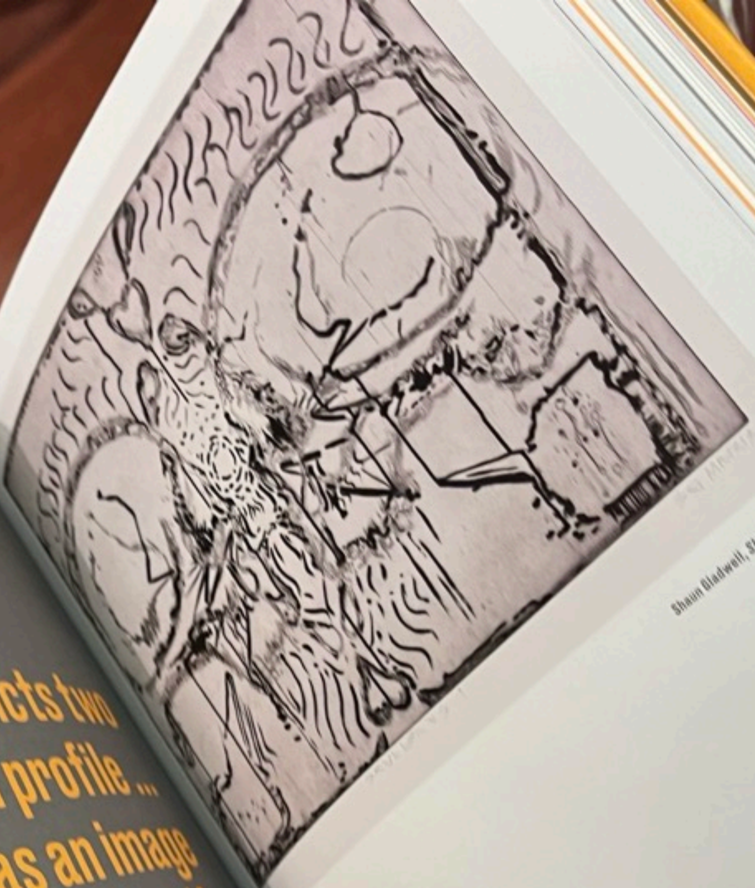
SBB

state-sponsored cultural institutions, presumably played a huge part in fostering their celebrated 'experiment'. That's to say: a license, a willingness, to devote the time and energy to pushing the form (for its own sake) beyond merely attracting an audience based on second-guessing its collective response; and the attendant idea that they're equally designed to be collected and archived in their own institution. On one hand it's a luxury, or seems so today when designers are obliged to answer to bureaucrats rather than directors, curators or artists. But it's also long-term savvy in terms of establishing a reputation and an audience (and even some supporting income) beyond immediate results at the box office. It's easy enough to consider such expansive reasoning behind posters such as Josef Müller-Brockman's[1] for the Zurich Tonhalle, or Wim Crouwel's[2] for the Stedelijk Museum in Amsterdam. This longer view appeals to me, of course.

All of which makes me wonder if similar forces were at play in Melbourne, and whether we might read them off the surfaces of the posters themselves. Flipping through the collection again, I'd say the most interesting examples are generally well-conceived versions of those European vanguards, like *Design in Scandinavia '68* (p. 17), *Clay+Fibre: Marea Gazzard + Mona Hessing* (p. 80) and *Graphic Art of German Expressionism* (p. 101). But it's hard to spot anything more telling. It still seems more accurate to just say they're absolutely plural. Put any three together at random and there's no common denominator whatsoever. Can we maybe consider this in itself a sort of latent provinciality, in the sense of Melbourne having no overriding style of its own, or is that a bit much?

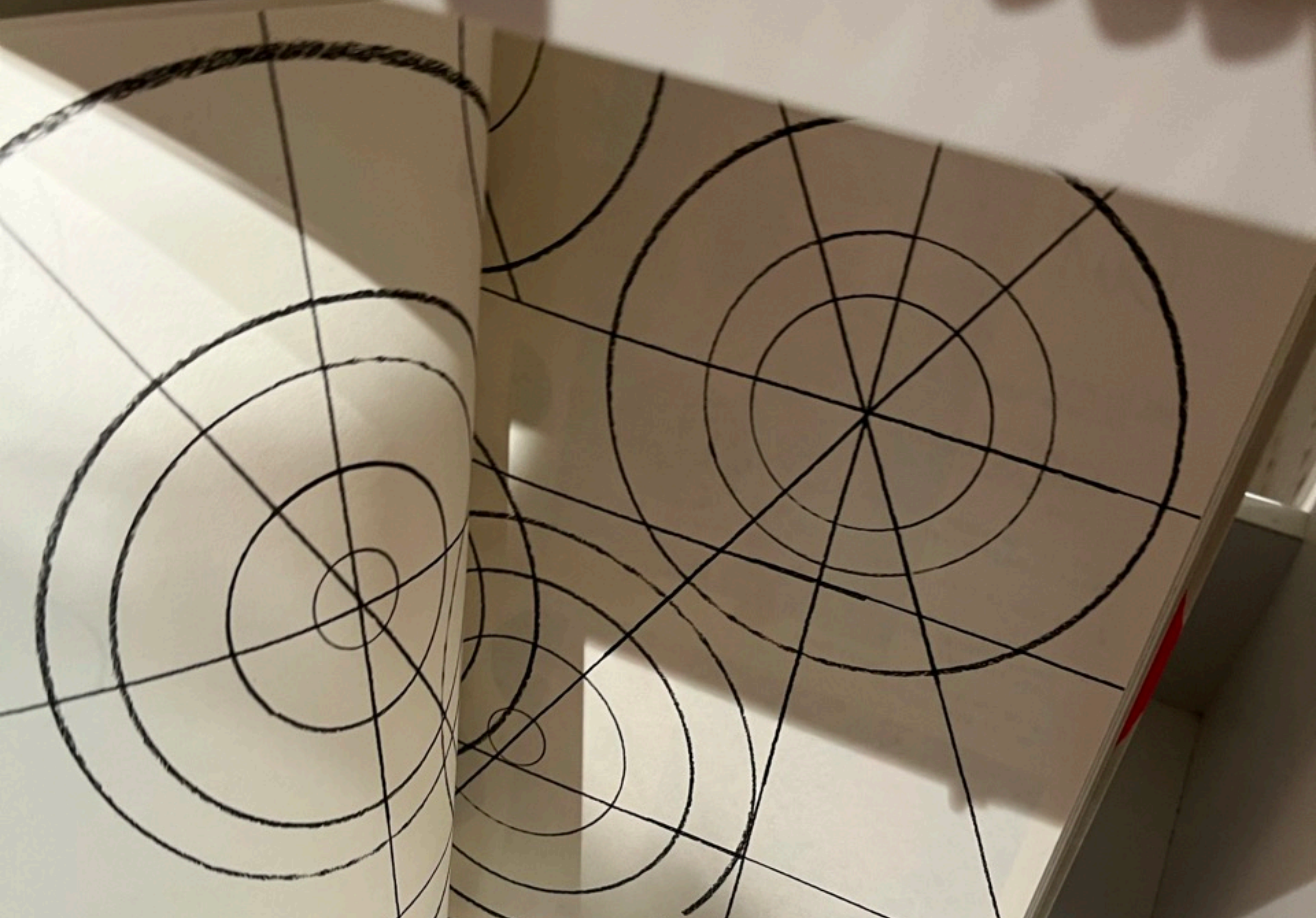
‘Skulls “R” Us depicts two human skulls in profile … Of interest was an image that would mirror itself like the mirroring within the mechanical and photo-mechanical printing process.’

Gladwell



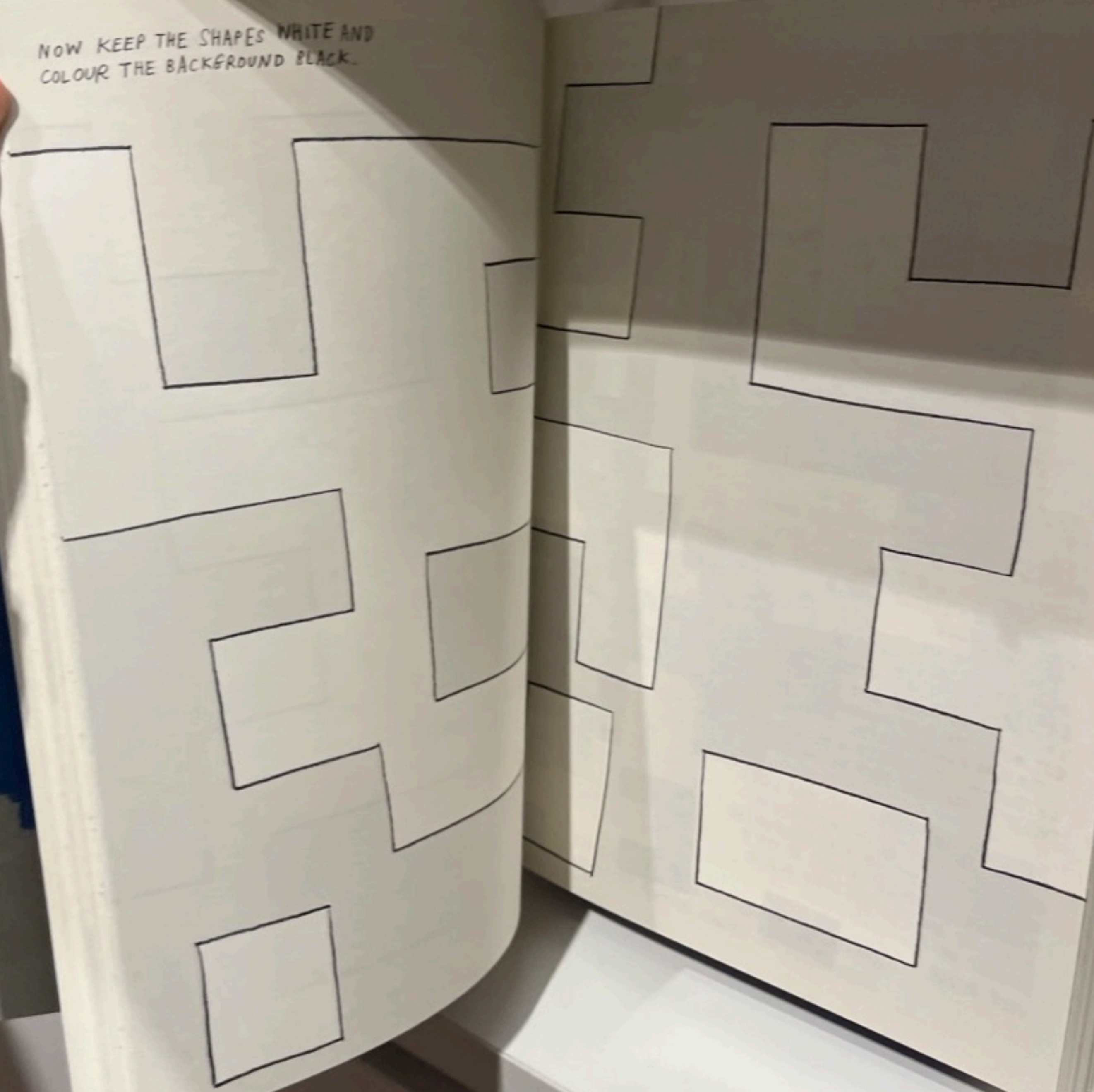
Shaun Gladwell, *Skulls “R” Us I*, 2019

Marion Deuchars
DRAW
PAINT PRINT
like the
GREAT
ARTISTS
LAKLAK BURARRWANGA
A&U
WALKER BOOKS
CORPORATION
Nieves
ISAIAH FIREBRACE
CAMERON • KENNEDY
SKY COUNTRY



COLOUR IN THE CIRCLES THAT HAVE BEEN SPLIT UP WITH LINES.

NOW KEEP THE SHAPES WHITE AND COLOUR THE BACKGROUND BLACK.



W PAINT PRINT like
GREAT ARTISTS
on Deuchars

OVER INVENTIVE, interactive
NSPIRING NEW WAYS of
g ART...

with PHOTOMONTAGE like Hannah Höch

ERN print in the spirit of KLIMT

w MATISSE mastered DRAWING
CISSORS

IRÓ the MAR AKER

MEN IN TTING
WA

This Book belongs to

- -

PRACTISE AUTOMATIC DRAWING.
COLOUR IN THE SHAPES.

↘

CLOSE YOUR EYES!

↘

a word like

yuck!

a

bl

f

Have you ever
Wanted to
Be something
That's not you?
A shoe or two?
A white igloo?
A didgeridoo?
A brown cow's moo?

If you have,
Then read this.
If not,
you really need this.

This book introduces type as a 'toolbox' to children, helping them understand how it builds associations—through movement, texture, location, shape, sound and colour. They can learn to paint images in their minds, as they read both words and pictures.

tara BOOKS

I Want to Be
9 788195 317301
BKI BAM 10/23
NGV Shop
$33.00

awake to sneak a forbidden view of what parents secretly get up to after the child's bedtime. Hoffman's sandman doesn't throw sand in their eyes to make them sleepy. He steals their wicked eyes and flies to his nest on the moon, where he feeds them to his beaked brood.

Seeing the unseen can be a thrill but, like any glimpse onto an empyrean sublimity or infernal delinquency, it carries a danger. As with Xavier's abominable gaze into cosmic depths, insight is yoked to blindness, and otherworldly vision can also uncloak the crawling horrors of an underworld. Even when heard in mundane real estate deals, the contractual phrase 'sight unseen' – referring to buying property without prior inspection – indicates a kind of insubordination; a venture that could be foolhardy or ingenuous, but could also indicate strategic foresight and prescience. As a customary commercial caveat, 'sight unseen' is a warning signal that once you are truly committed to seeking out some object of desire that is out of sight and without warranty, there's no turning back. It's the sign that flashes up on the cockpit controls of any pursuit, from dating apps to the funding of a research science project. Whether investing in an object 'sight unseen' or investigating it, this enterprise entails speculation and a gamble on what, at the time of the transaction, remains outside one's viewfinder. And so there is something treacherous as well as something daring – even fantastic or phantasmic – insinuated in this phrase as it teases and taunts our impatience. Not yet, it says, even as it dangles the prospect of an exploit before us. Strictly speaking, we're not blind when we face the unseen; the peril is that we cannot turn away from it. As a risky venture and a compulsion, there's a lot at stake in this unseen sight. At least more than meets the eye.

Are there analogies in the sciences for these magnetic aesthetic powers of the unseen? The 'un-' of the unseen alerts us to the problematic but enticing potential of visualisation, when enquiry necessitates speculation and involves a gamble. That risk goes with transgression, as when scientific illustration and imaging breach what might formerly have been an ethical or moral sanctuary, from anatomists' transactions with grave robbers to the Visible Human Project's forensic dissection of human corpses into data arrays that can be re-animated online. Or with the eugenic commerce of human genome engineering or neurological tomography applied to neuro-marketing. Moreover, what is unseen may not just be the coefficient of ignorance or of propriety, but also of taboo. Even in an era of uncensored internet superabundance, imagery of sex and death – in excess of the protocols of clinical or criminological scrutiny – is deemed pornographic. It's off-limits, illicit, exclusive, hiding within a blot or macula, sought out by eyes tuned to an addiction or a perversion. The unseen can be like the genie of a sleepwalker's trance, luring the somnambulist onto cold moonlit rooftops or into dark seething forests. It can be a mischievous or threateningly ominous imp released from its bottle. But let's also applaud the incongruity, impracticality, audacity, and – dare we say – courage of exploring a dark, prohibited or alien mystery. Do not overlook the unsafe strangeness, the alterity, of the unseen. But do not timidly retreat from its Satanic challenge. The unseen is an adventure.

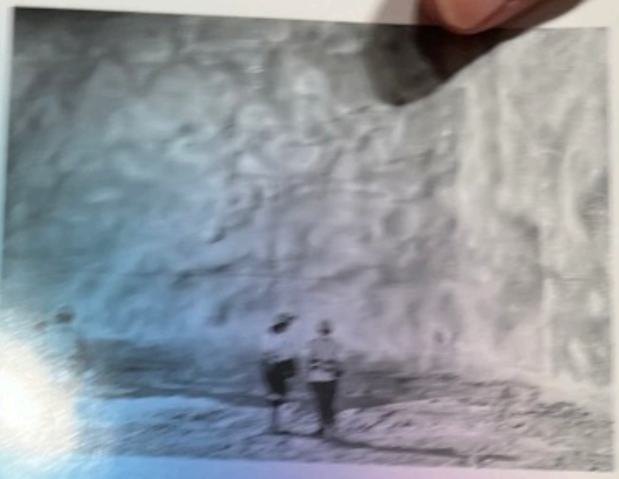
Ryan Jefferies

My Limited Eye

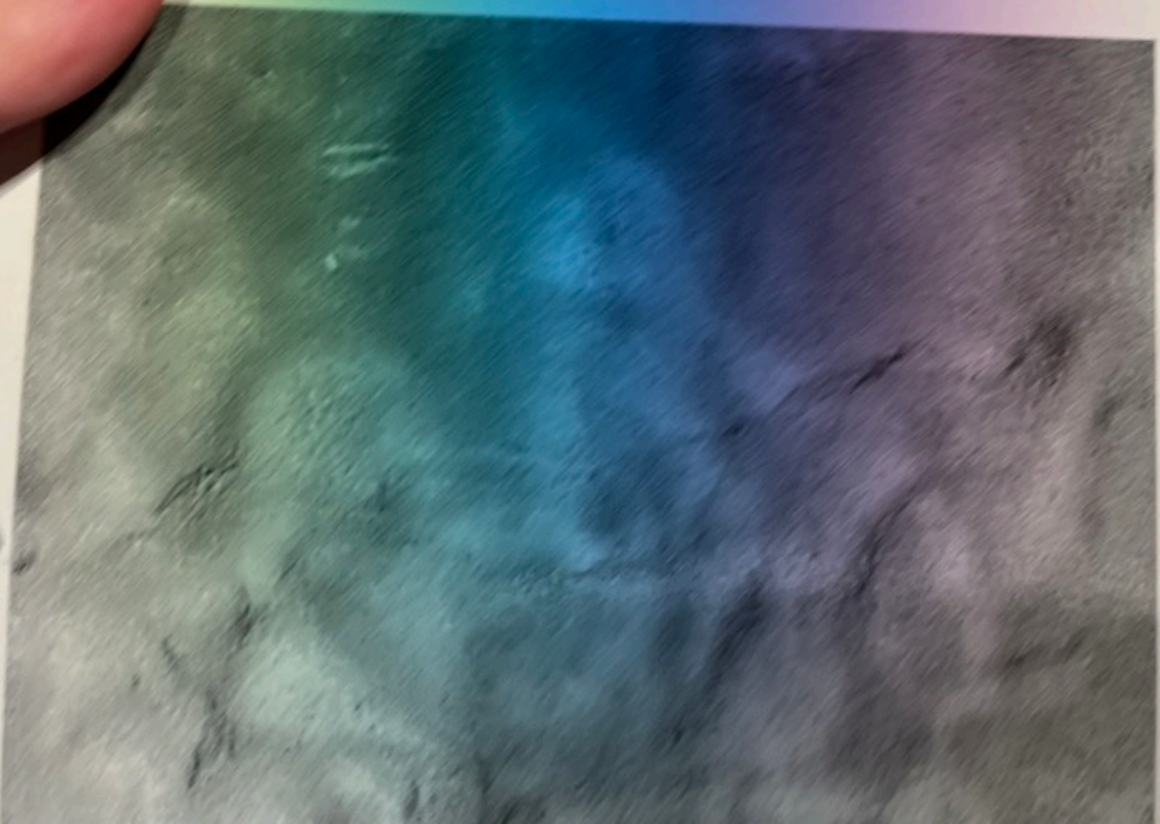
Seeing is a sensory experience, which at its simplest, is a form of detecting light. This photoreception evolved billions of years ago, when early bacteria developed ways to detect light in order to generate their own energy from the sun. Fast-track to the present day and we see an explosion of creative ways to detect light biologically. Eyes are the obvious, but several extraocular ways of detecting light also exist. Yet with such a myriad of biological ways to see, how does our own sight stack up? And are our own sensory limitations rapidly being overcome with our own advanced technological interventions?

The human visual sensory experience has been limited by our own evolutionary trajectory. Our eyes, through millions of years of selective pressures, have evolved to see our surroundings in a vibrant spectrum of colour and through multiple focal depths. Many of us can see anything from the fine detail of our own fingerprints

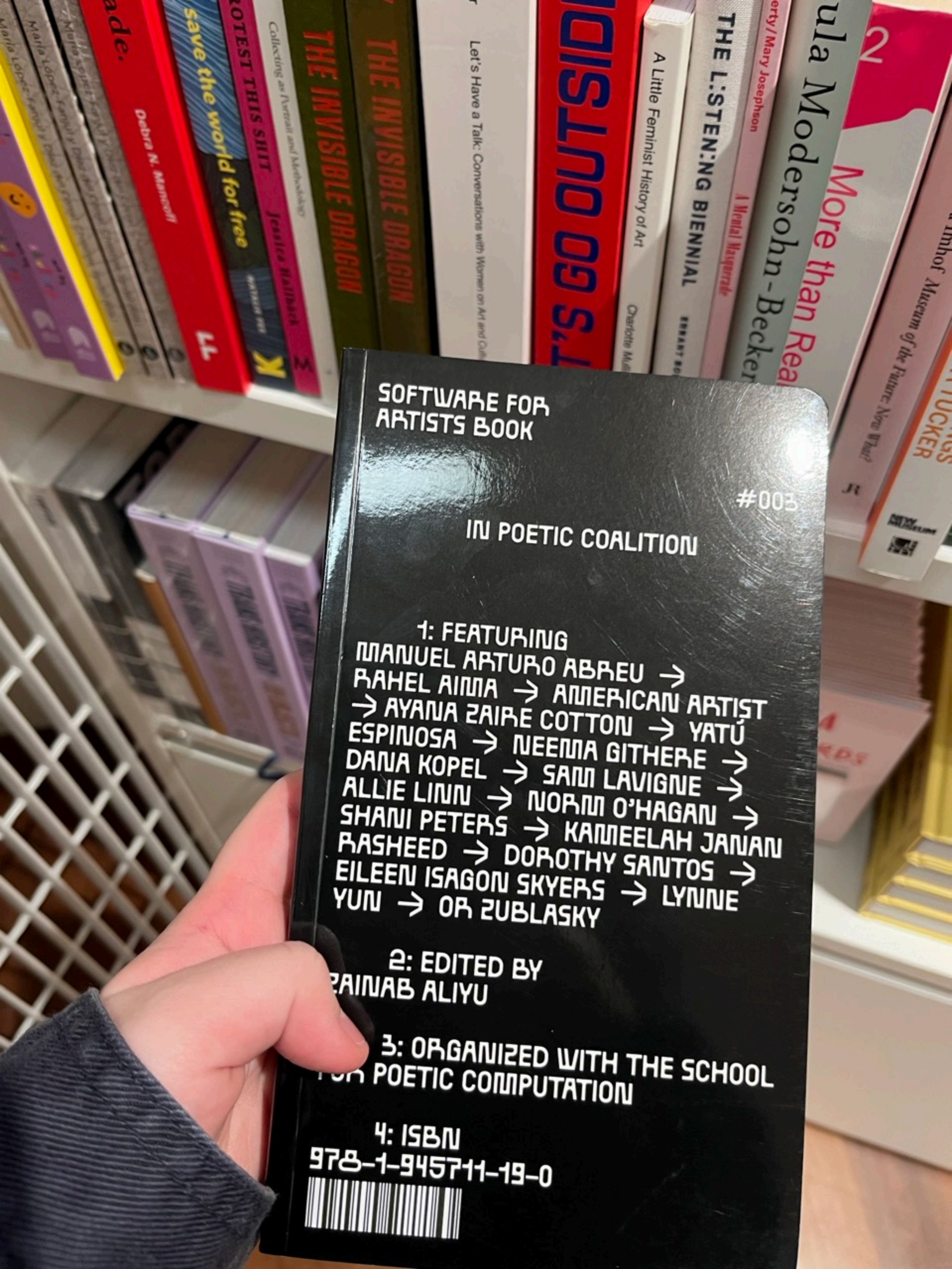
Sight Unseen



Visualising the Unseeable through Art and Science



HEALING
TALIZATION
TION
NESS
CY
HOPOETIC
DAGOGIES
EMORY
ED STUDY
-SOURCE
FTWARE
CHOOLING
How to save the world for free
DAVE HICKEY THE INVISIBLE DRAGON
DAVE HICKEY THE INVISIBLE DRAGON
Lauren O'Neill-Butler
Let's Have a Talk: Conversations with Women on Art and Culture
LET'S GO OUTSIDE
A Little Feminist History of Art
Charlotte Mullins
THE LISTENING BIENNIAL
More than Real
Cristina Bechtler & Dora Imhof Museum of the Future: Now What?
EDITED BY PHILLIPS BURTON ROSSON WIENER
OUT OF BOUNDS
THE COLLECTED WRITINGS OF MARCIA TUCKER
Philip Brophy
Philip Brophy
Philip Brophy
Your Brain on Art
YOGA FOR STIFF BIRDS


SOFTWARE FOR
ARTISTS BOOK
#003
IN POETIC COALITION
1: FEATURING
MANUEL ARTURO ABREU → RAHEL AIMA → AMERICAN ARTIST → AYANA ZAIRE COTTON → YATÚ ESPINOSA → NEEMA GITHERE → DANA KOPEL → SAM LAVIGNE → ALLIE LINN → NORM O'HAGAN → SHANI PETERS → KAMEELAH JANAN RASHEED → DOROTHY SANTOS → EILEEN ISAGON SKYERS → LYNNE YUN → OR ZUBLASKY
2: EDITED BY
ZAINAB ALIYU
3: ORGANIZED WITH THE SCHOOL FOR POETIC COMPUTATION
4: ISBN
978-1-945711-19-0

IMAGES IN THE MIND MOTIVATE THE WILL

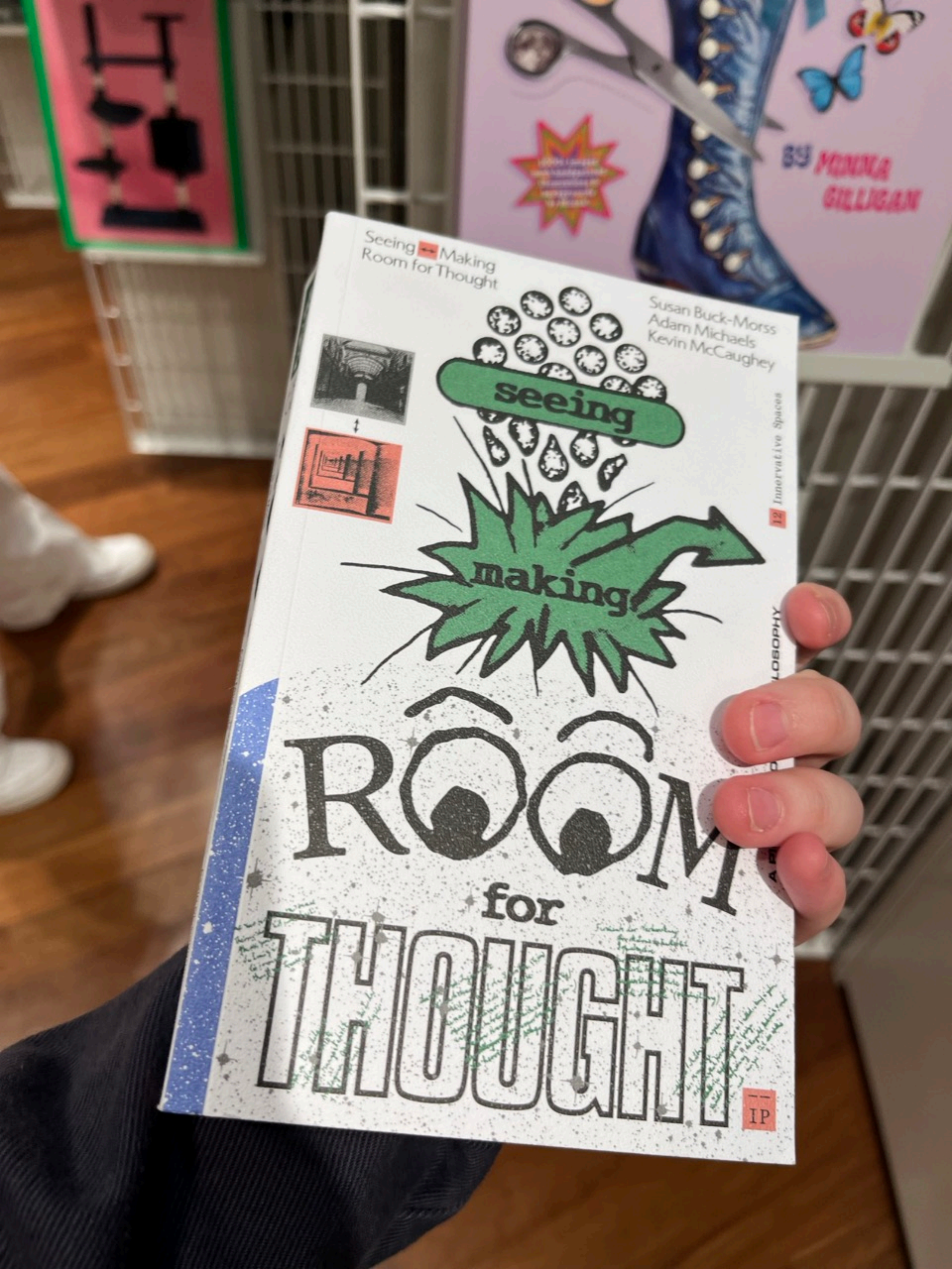
Making ↔ Room for Thought
...ates the space between word and ... politics and aesthetics, seeing ...aking, in a visual montage of new ...unforeseen constellations. Realized ...ough an intergenerational collaboration ...three cultural producers committed ...making theory visible, a transformative ...thology of critical essays by Susan ...uck-Morss anchors this kaleidoscopic ...roject. Images and ideas sync with Buck-Morss' perceptive texts on visual culture, history, politics, and aesthetics, fusing criticism with visual play and linking collective imagination and social action.

The book's unfolding architecture opens 12 analogical spaces for thinking by connection, inviting readers to investigate leaping viewpoints and to construct networks of expanded thought. Driven by methods of montage and ways of seeing put forth by visual thinkers like Walter Benjamin and John Berger, this book assembles its collected, colliding material into new relation. What results is a (typo-)graphic articulation that thinks seriously about the stakes of ideation and reorients the space of the book in the service of a theory and philosophy that speaks the language of our image-based information age.

NOW

INVENTORY PRESS

Seeing Making
$49.95
9 781941 753538
BRE BAM 05/24


Seeing ↔ Making
Room for Thought
Susan Buck-Morss
Adam Michaels
Kevin McCaughey
seeing
making
ROOM
for
THOUGHT
12 Innovative Spaces
IP

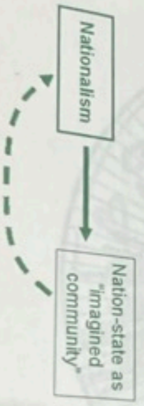
↗ Ad Reinhardt, detail from How to Look, PM, May 12, 1946

Room

The Task

…producers of visual culture of tomorrow are: the camera-women, video/film editors, city planners, set designers for rock stars, tourism packagers, marketing consultants, political consultants, television producers, commodity designers, lay-out persons, and cosmetic surgeons. What is it they need to know? What will be gained and by whom?

Susan Buck-Morss



Imagined Communities: Reflections on the Origin and Spread of Nationalism, Benedict Anderson, 1983.

Wikipedia lists eighty-seven historical
of book burning. But the act itself
Historical contexts and consequences
is no direct continuity between past and
these instances, at least not for the pre

WE ARE CONCERN
WITH THE POLITIC
CONNECTION
BETWEEN KNOWLE
AND POWER TH
LEADS TO THE PAR
AND ARBITRAR
SILENCING OF THE

and here secular modernity has added
new. If earlier, false belief was under
enemy takes on ethnic and racial tones.
states establish libraries and archives
the imagined national community, that
rights to the land by birth (natio). Pa
priates the aura of religion. It purifies
violence against perceived enemies,
is first defiled, and then destroyed. Ethn
are obliterated. National libraries

Destroyed interior of the Bosnian National Library.

Mushin Hasan, deputy director of the National Museum of Iraq in Baghdad, sits on destroyed artifacts in April 2003.

Recent casualties include:

- The Irish National Archives, containing 1,000 years of historical documentation, destroyed in the Civil War, 1922.
- The Catalonian library founded by Pompeu Fabra, destroyed by Franco's troops, 1939.
- The Judaica Collection at Birobidzhan, capital of the Soviet Jewish autonomous national zone, established as a socialist alternative to Zionism, destroyed in the anti-Semitic climate of Stalin's last years.
- Bosnia's National and University Library in Sarajevo, shelled and burned by Bosnian Serb gunners in 1992. The library held 1.5 million volumes, including more than 155,000 rare books and manuscripts.
- The Jaffna Public Library in Tamil-dominated northern Sri Lanka, 97,000 volumes, including rare palm-leaf volumes, destroyed by Sinhalese paramilitary, 1981. Statues of Tamil cultural or religious figures were destroyed or defaced.
- The Zaluski Library, Warsaw, founded in the eighteenth century as one of Europe's first public libraries, destroyed in the burning of the city as punishment for Warsaw's anti-Nazi uprising, 1944.
- The National Museum and Library of Iraq in central Baghdad, destroyed in the US invasion of Iraq, 2003. Statues and other ancient artifacts were looted or destroyed.

Uwe M. Schneede
LABELLE [ED]
THE L:STEN:NG BIENNIAL
More than Real
A Little Feminist History of Art
Charlotte Mullins
Art in th
Age
Cristina Bechtler & Dora Imhof Museum of the Future: Now What?
EDITED BY PHILLIPS BURTON RITSON WIENER
OUT OF BOUNDS
THE COLLECTED WRITINGS OF MARCIA TUCKER
NEW MUSEUM
Philip Brophy
Screenic: Politicised Writings on Being Screened
ISBN: 978-1-7635372-1-7
Philip Brophy
Discipline

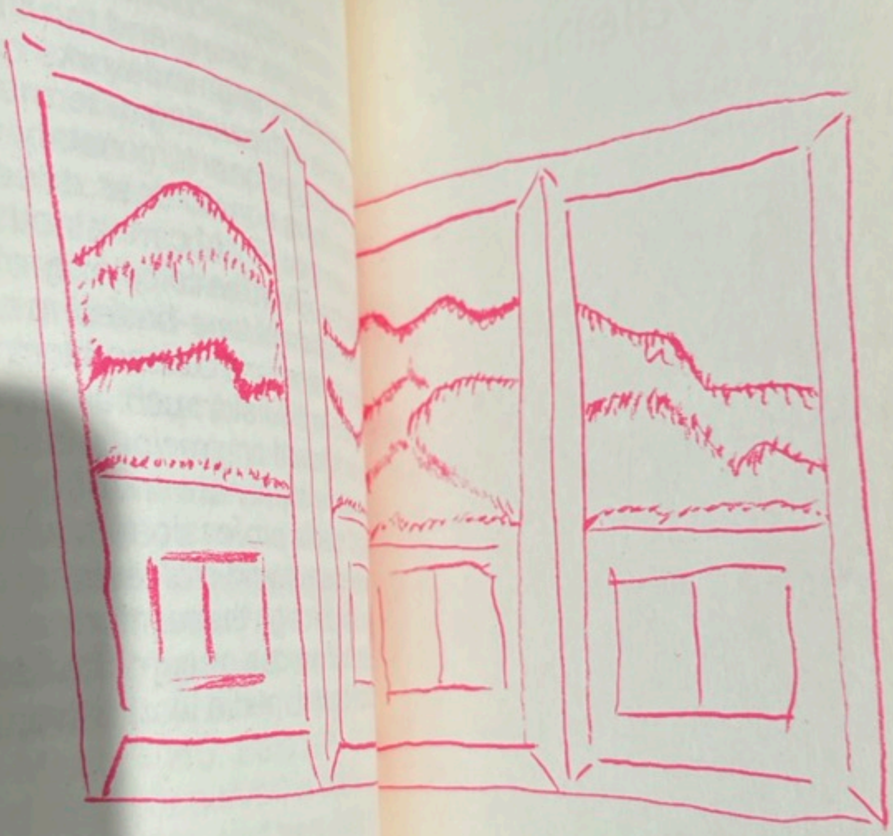
Creators and Believers

Dado Valentic

MACHINES WILL MAKE
MACHINES WILL NOT
MACHINES WILL RULE
MACHINES WILL NOT

The relationship between art and technology is a relationship of complete opposites. Each lives on opposing ends of the spectrum and their collision would ultimately lead to an energy short-circuit. If we were to reduce the universe to only two types—artists and technologists—we would effectively end up with creators and believers. Technologists are ultimate believers. Just as religious people believe in god, for technologists, the answer to all problems and improvements to the quality of life is best achieved through use and implementation of technological developments. Artists, on the other side, don't believe—they create. More precisely, the only thing an artist could believe in is the process of creation. The magic happens when an artistic creation uses technology in a way that it removes tech from tech. Ultimately, it makes one believe in the result of the creation and not in the technology with which it was created.

VR art, even while in its infancy, is able to achieve just that. It is now up to each one of us to encourage people around us to try VR art and decide for themselves if they believe or feel inspired to create.



these mov are real

More than Real
Art in the Digital
Age

2018 Verbier
Art Summit

This publication follows the Verbier Art Summit held from 18 to 20 January 2018 in Verbier, Switzerland. The theme of the 2018 Verbier Art Summit and this accompanying publication, **More than Real. *Art in the Digital Age***, were conceived by partnering museum director Daniel Birnbaum of Moderna Museet Stockholm, Sweden.

The Verbier Art Summit is an independent non-profit organisation that connects thought leaders to key figures in the art world and creates a platform for discourse, innovation and change in a non-transactional context.

This is the second in the Summit publication series, disseminating key insights of the 2018 Summit and extending a global dialogue on an important social issue: art in the digital age.

Summit Speakers
Karen Archey, Ed Atkins, Daniel Birnbaum, Douglas Coupland, Olafur Eliasson, Michelle Kuo, Susanne Pfeffer, Pamela Rosenkranz, Dado Valentic, Paul Verschure, Anicka Yi.

The Verbier Art Summit thanks
All 2018 Summit participants, Pilar Albada Jelgersma, Andrea Bellini, Charlotte Birnbaum, Daniel Birnbaum, Pierre-Henri Bovsovers, Marcus Bratter, Alex Bujard, Marlies Cordia, Jacques Cordonier, Julie Daverio, Bertrand Deslarzes, Werner Dirks, Pierre-André Gremaud, Nicolas Henchoz, Stephen McHolm, Dakis Joannou, Krister Mattsson, Joël Sciboz, John Slyce, Noepy Testa, Siebe Tettero, Kiki Thompson, Jean-Maurice Tornay, Marie-Hélène de Torrenté.

Special thanks to our Founding Members
Marie-Louise Albada Jelgersma, Helena Bjäringer, Martin Bjäringer, Hubert Bonnet, Paula Fentener van Vlissingen, Robert Fentener van Vlissingen, Domenique Forsberg, Claartje de Gruyter, Joseph de Gruyter, Tappan Heher, Dominic Hollamby, Lena Josefsson, Per Josefsson, Charles de Pauw, John Porter, Jean-Edouard van Praet, Caspar Schübbe, Dariane Sigg, Pierre Sigg, Marie-Hélène de Torrenté.

The 2018 Verbier Art Summit is supported by:

Editors
Daniel Birnbaum, Michelle Kuo

Contributors
Karen Archey, Ed Atkins, Daniel Birnbaum, Douglas Coupland, Olafur Eliasson, Michelle Kuo, Lars Bang Larsen, Pamela Rosenkranz, ... Sijbrandij, John Slyce, Dado Valentic, Paul Verschure, Jochen Volz, Anicka Yi

Project Management
Allison Pasquariello, Anneliek Sijbrandij

Design
Irma Boom Office

First published by Koenig Books, London

Koenig Books Ltd
At the Serpentine Gallery
Kensington Gardens
London W2 3XA
koenigbooks.co.uk

Printed in Germany

Distribution
Germany, Austria, Switzerland / Europe
Buchhandlung Walther König
Ehrenstr. 4
D–50672 Köln
Tel: +49 (0) 221 / 20 59 6 53
verlag@buchhandlung-walther-koenig...

UK & Ireland
Cornerhouse Publications Ltd – HOME
2 Tony Wilson Place
UK–Manchester M15 4FN
Tel: +44 (0) 161 212 3468
publications@cornerhouse.org

Outside Europe
D.A.P. / Distributed Art Publishers, Inc.
75 Broad Street, Suite 630
USA–New York, NY 10004
Tel: +1 (0) 212 627 1999
enadel@dapinc.com

ISBN 978-3-96098-360-4

© 2018 the authors, Verbier Art Summit Association and Koenig Books London

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission of the publishers.

To purchase other Verbier Art Summit editions, please visit koenigbooks.co.uk

For further participation in the Summit please write or email
Verbier Art Summit
C.P. 435
1936 Verbier
Switzerland
info@verbierartsummit.org
verbierartsummit.org

More than Real
Art in the Digital Age
Verbier Art Summit
FOUNDER ANNELIEK SIJBRANDIJ
IRMA BOOM BOOK
KOENIG BOOKS LONDON
VERBIER ART SVMMIT
More Than Real: Art in the Dig
$52.95
9 783960 983804
BRE BAM 11/19
NGV Shop
DAVE HICKEY
DAVE HICKEY
Lauren O'Neill-Butler
LET'S GO OUTSIDE
A Little Feminist History of Art
THE LISTENING BIENNIAL

VELVET TERRORISM – PUSSY RIOT'S RUSSIA

↓

VELVET TERRORISM
PUSSY – RIOT'S RUSSIA

↓

Action

DEATH TO PRISON, FREEDOM TO PROTEST 2011

Location
Detention Centre No. 1. Moscow

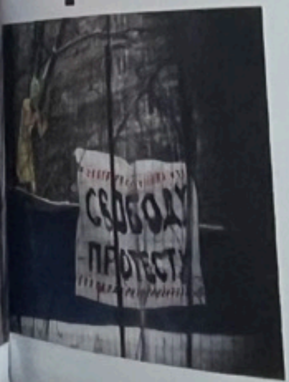
Photos p. 14-17: Denis Sinyakov

Nadya Tolokonnikova
Yekaterina Samutsevich
Pohlyobka

Context
Pussy Riot performed on the roof of Special Detention Centre No. 1, where those who were arrested after the protest rallies held in early December, following the State Duma elections, were being held.

We performed the song "Death to Prison, Freedom to Protest," in which we call for the peaceful occupation of squares and the release of political prisoners from jails.

Reaction
Nothing serious happened.



Action
PUTIN PEED HIS PANTS 2012

PUTIN PEED HIS PANTS

A rebel column is marching on the Kremlin
Windows of the FSB rooms are blowing up and exploding
Bitches are shitting themselves behind red walls
Riot announces, Abort the System!

Attack at dawn? I won't object
For our freedom and yours I punish them with my lash
The glorious Madonna will teach you how to fight
The feminist Magdalene went to a protest march

Riot in Russia - charisma of protest!
Riot in Russia - Putin peed his pants!
Riot in Russia - we exist!
Riot in Russia - Riot, Riot!

Go out to the streets
Live on the Red
Show the freedom
Of civic anger

Sick of the culture of male hysteria
The savage cult of the leader devo
Orthodox religion of a hard dick
Patients are offered treatment

The regime is moving tow
It's about time for a
A pack of bitches f
Beg forgiveness f

Riot in Russ
Riot in R
Riot i
Riot

Photo: Denis Sinyakov

PHOTOGRAPHY
THE ALPHABET IN PHOTOS
Roger Ballen ASYLUM OF THE BIRDS
BREATHING SPACE
collage
gestalten
DOUGH PORTRAITS
EHRHARDT DAS WATT
EQUIVOCAL
THE HIDDEN TRACKS
Naoya Hatakeyama
Excavating the Future City
Fuck Yes
Daniel Josefsohn
aperture
Reenactment MfS
PRUDENCE MURPHY
DETECTIVE SPECIAL
WILLIAM YANG
Seeing & being seen
Jo Ann Callis

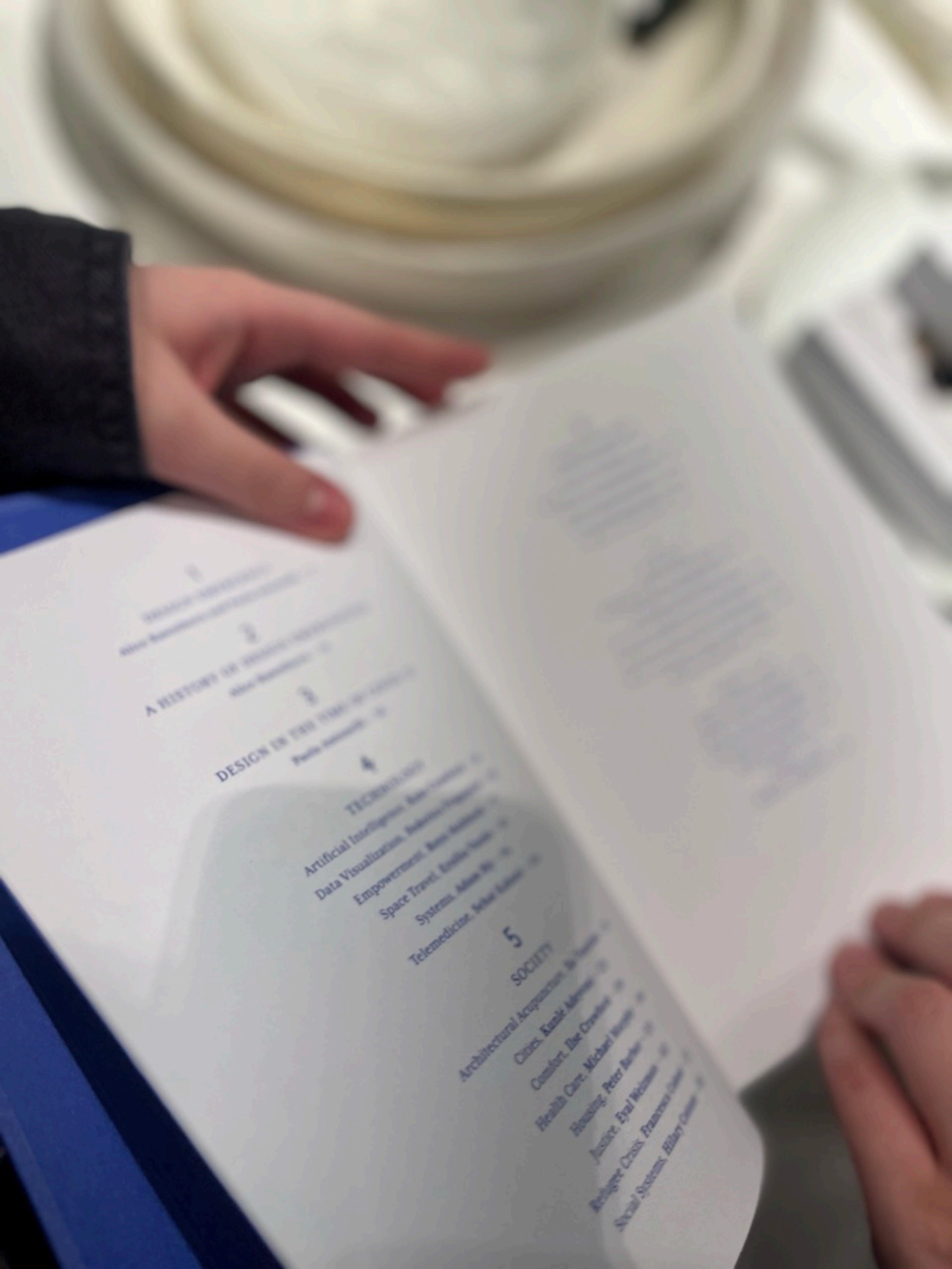
INTERNATIONAL ART
INTERNATIONAL ART
INTERNATIONAL ART
ART + CLIMATE = CHANGE II
POLLY APFELBAUM DEEP PURPLE, RED SHOES
PUSSY RIOT
MULTIVERSE
Earthly Delights
JIGGER CRUZ
ARTCENTER TALKS
MONET
Gabriel Lester

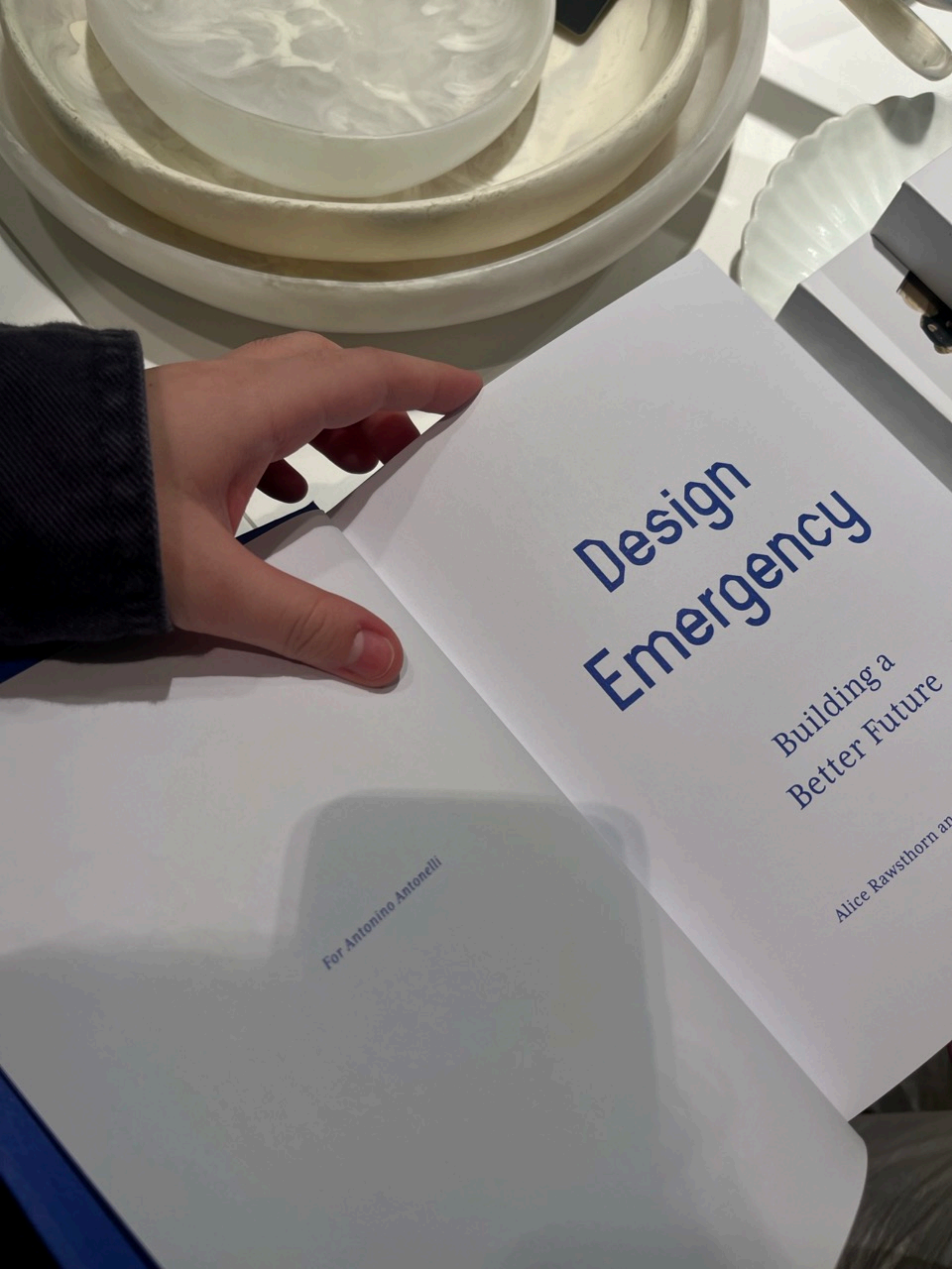
Keith Haring

Croc
Pile
Croc
Pile
CLARE McFADDEN

Design Emergency
Building a Better Future
Alice Rawsthorn and Paola Antonelli
PHAIDON

Great
design is
a human
right
Michael Murphy


A HISTORY OF
DESIGN IN THE
4
TECHNOLOGY
Artificial Intelligence,
Data Visualization,
Empowerment,
Space Travel,
Systems,
Telemedicine,
5
SOCIETY
Architectural Acupuncture,
Cities, Kunlé Adeyemi
Comfort, Ilse Crawford
Health Care, Michael Murphy
Housing, Peter Barber
Justice, Eyal Weizman
Refugee Crisis,
Social Systems, Hillary Cottam


For Antonino Antonelli
Design
Emergency
Building a
Better Future
Alice Rawsthorn an

platform on which we interviewed global design leaders in the fight against Covid-19.[9] Our hope was that, by demonstrating design's ability to address such a grave threat, Design Emergency might help to defuse the derogatory cliché of it as a styling device, by convincing politicians, investors, NGOs, and other decision-makers to empower it to play a pivotal role in post-pandemic reconstruction. We then focused Design Emergency on that process. Having begun by identifying the priorities for design to address, we interviewed the designers who, we believe, are at the forefront of innovation in the areas in greatest need of change.

Together, these designers paint a compelling picture of the constantly evolving practice and possibilities of design, by describing their objectives, their ways of working, their successes, and (critically) the lessons they learned from their failures. We chose twenty-five of the interviews to include in this book, which is divided into four sections—"Technology" in chapter 4; "Society" in chapter 5; "Communication" in chapter 6; and "Ecology" in chapter 7—although there are overlaps, as many of the designers engage in several of those spheres. We believe that their work presents an incontrovertible case for design to be central to the efforts to build a better future. What needs to happen for it to do so?

An essential first step is to ensure that design is seen, both inside and outside the design community, as being capable of addressing complex problems, rather than continuing to be confused with styling. It is still used in the latter role, as the crystals sparkling on millions of sneakers attest. But it is also increasingly accepted as an agent of change, which can make constructive contributions to addressing major challenges, thanks to its aptitude for analysis, visualization, communication, and lateral thinking. An example is the success, described in chap 4, of the Pakistani doctors-turned-designers Sara Saeed Khurram Iffat Zafar Aga in securing government support, and over thre patients, for their pioneering telemedicine service, Sehat Ka

This transformation of public and political perc won, and could easily be reversed if design fails to

…year, we were asked by local communities…
…d the Songyang County government—to…
… development plans. We ended up taking on…
… projects, scouting around in different villages…
…ed about the rural villages, while also building…
…standing, and trust with the local communities…
…e acupuncture strategy came in the second year, after we…
…d out that each village had its own needs and qualities…
… very proud of. Eventually, we proposed that how we interact…
…e engage with the initiatives of each village—could be the end goal.
This interaction was the acupuncture.

PA Who do you consider to be your client? Is it the mayors of the villages? The owners of the factories? Or is it the community?

XT This is a very tricky question. I mean, the idea of clients… comes with a conventional way of receiving projects, right? You are… commissioned by a client. The process here was actually very different… We developed this method of working with the villages and local government… …ments, more like an initiative. It wasn't a series of projects commissioned… one by one—it was more systematic. We were all working together… …llaboration with the different villages and with the different… …from the county government. This meant we had to engage… …e by looking at its specific issues and problems. From… …, a new public building or public program is established… …sions with the local communities, so it is a… …ns like a different concept, based on the… …e developed.

…with local contractors and construction…

…ded to work with them. But…
…ers and construction teams…

…in 2016 in the village of…

Alice Rawsthorn
and
Paola Antonelli
PHAIDON

THE LOS
CITY OF
MELBOURNE
THE LOST CITY OF MELBOURNE
GUS BERGER

AND EVEN MORE NOTORIOUS WAS A KIND OF NEST OF INFAMY THAT WAS HIDDEN BEHIND ROMEO LANE AND JULIETTE TERRACE, ON THE OTHER SIDE OF LITTLE BOURKE STREET AND IT WAS KNOWN AS BILKING SQUARE.

THAT WAS AN ABSOLUTE NO-GO AREA OF MELBOURNE AND THE NAME BILKING CAME FROM THE PRACTICE OF GETTING A MAN'S TROUSERS OFF AND THEN STEALING HIS MONEY AND SAYING, 'OH, JUST GOING TO GO AND GET US A DRINK,' AND YOU'D DISAPPEAR AND HE'D BE LEFT THERE, TROUSER-LESS AND MONEYLESS. AND THAT WAS THE FINE ART OF BILKING!

ROBYN ANNEAR

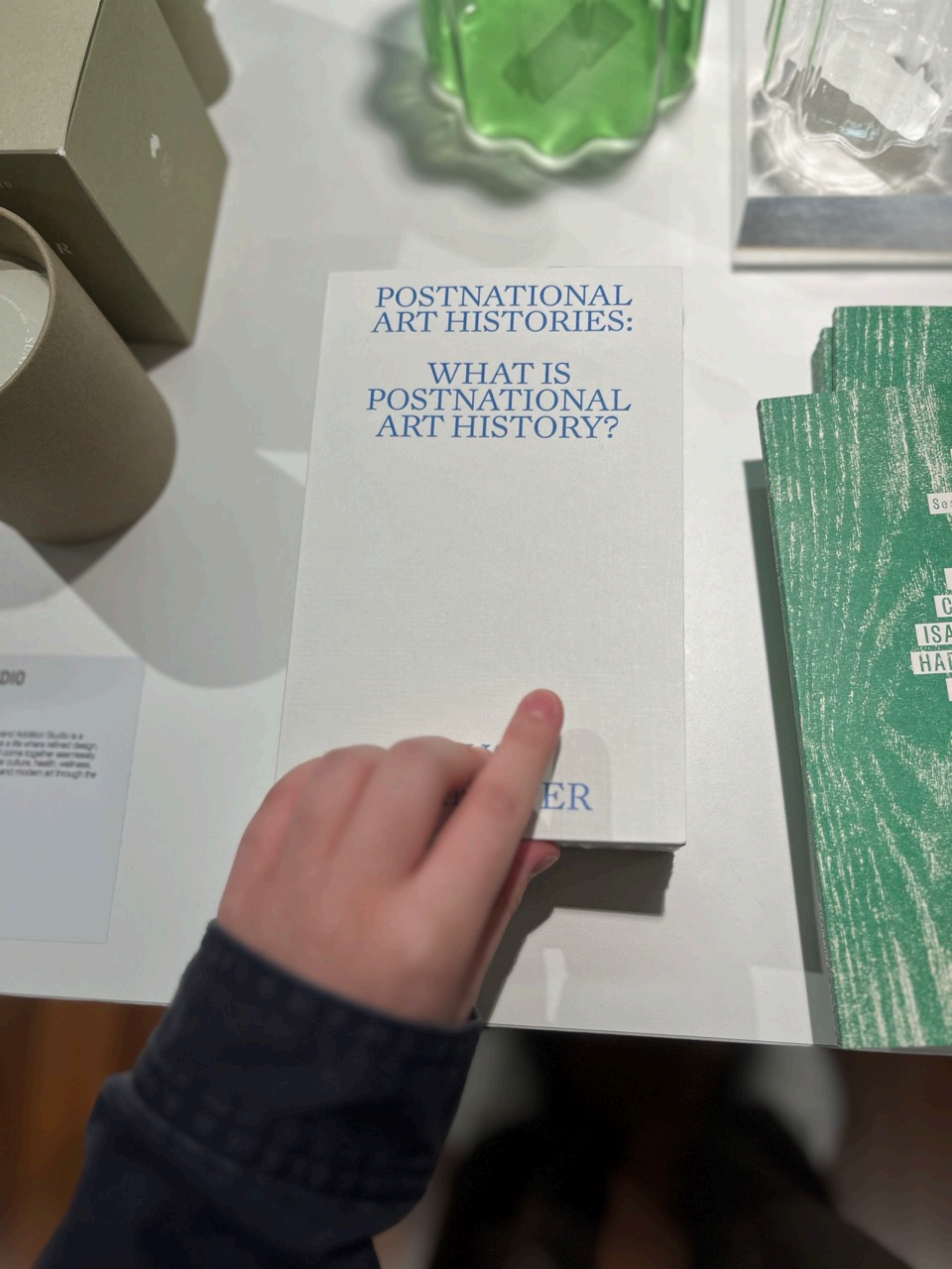
LITTLE LON
ILLUSTRATION
LAWZ DRAWZ
2022

THEY WERE A PRODUCT OF THE INTERWAR
PERIOD WHEN THERE MIGHT NOT HAVE BEEN
REAT PROSPERITY GENERALLY, BUT PEOPLE
WANTING TO GET WHAT PLEASURE
OULD AND THE CINEMA WAS A GREAT
F PLEASURE FOR MOST PEOPLE.

HEAT
Series 3 Number 15
GLENN BECH
CHRIS FLEMING
ISABELLA TRIMBOLI
HARRIET ARMSTRONG
HASIB HOURANI
MICHAL TALLO
HISTORIES:
NATIONAL
HISTORY?

POSTNATIONAL ART HISTORIES:
WHAT IS POSTNATIONAL ART HISTORY?
CoVA ×
ERIMETER
WASN'T LIVING ANYWH
sofas or the grou
who I knew from m
who owned their house in
was sleeping in a real bedroo
were an orphan child, or a chil
with strangers in a dark and ornat
history and money, and some unknow
a feeling, deep and blue and felt by ev
muffled, and unspeakable. From the
darkness through the windows and then th
which was branches of the trees. At night I close
the sky out, I climbed into the bed and I feig
night I feigned it.
downstairs on the first morning, a man
the table. I guessed it was Peter but I wasn't su
met him before, because, as Dasha told me, he w
If the man was Peter he looked different to the way tha
expected. He looked fragile and young, quite handsome
and he wasn't doing anything or eating any food. He was just
sitting there and looking at the patch of wall ahead of him, over
the table. 'Hello,' I said, 'I'm Kate,' and Peter nodded at me and
then walked out to the hall. I could hear Dasha in the hall as well,
speaking loudly and quickly about a problem with somebody's
phone. The phone wasn't receiving online signals. And then the
voices moved away until they sounded very distant, like the cold
voices of strangers through the radio.
I moved into the seat Peter had sat in, and I stared ahead at
the same patch of wall he had been looking at. There seemed
to be a faint mark on the paint, a kind of scratch or a weak line
57

$24.95


POSTNATIONAL
ART HISTORIES:
WHAT IS
POSTNATIONAL
ART HISTORY?

INCENSE
BURNER
SET
POSTNATIONAL ART HISTORIES:
IS POSTNATIONAL ART HISTORY?
Edited by
GREEN AND IAN McLEAN
Published by
CoVA × PERIMETER
STUDIO
HASIB

POSTNATIONAL

DURING THE PAST HALF-CENTURY, contemporary art practices, theories and criticism have engaged intently with notions of the postnational. Nonetheless, the presence of the nation-state and nationalisms in art history remain steadfast. In posing the question 'What is postnational art history?' this publication aims not for definitive answers, but rather to broach the broader concept of postnationalism and how it might function to disrupt, rethink and complicate established discourses around national art. Conceived as part of a colloquium of art historians convened at the Buku-Larrŋgay Mulka Centre – the Yolŋu art centre in Yirrkala, situated in north-east Arnhem Land, in Australia's Top End – this publication aims to tease out and better understand the transnational resonances and connections between artists across cultures and borders that increasingly shape the emerging post-Western world. Through its collection of essays, reflections and conversations – many of which position the iconic collaborative paintings, the *Yirrkala Church Panels*, as a central motif – *What is Postnational Art History?* provides an interdisciplinary base for sketching out countless potential futures, and foregrounding Indigenous, diasporic and postcolonial studies, to expand the history of art beyond the default of the nation-state.

Edited by
CHARLES GREEN
AND IAN McLEAN

PERIMETER EDITIONS

ISBN: 9…-922545-20-

What is Postnational Art Histo
$36.00
9781922545206
BRE PRMR 07/24
NGV Shop

PRECARIOUS MOVEMENTS
CHOREOGRAPHY AND THE MUSEUM
Africa Fashion
PRECARIOUS MOVEMENTS
DISPLAY COPY
COLLABORATION
DEAN TOEPFER
DO YOU THINK THE CONCEPT OF A TORTURED ARTIST IS CLICHE OR REALITY?
REFLEX
50 QUESTIONS
A SHORTCUT TO (MUCH) BETTER CONVERSATION
QUESTIONS YOU ACTUALLY WANT TO ANSWER

MOTIVATION
Good work involves feeling engaged and motivated by what we're doing – and battling inertia and weariness with courage and imagination.
Fortunately, motivation is not a gift from the gods: it is a quality we can nurture in ourselves and encourage in others.
big
beautiful

DEAN TOEPFER
COLLABORATION
REFLEX
Art
25 ICEBREAKERS
IN COLLABORATION WITH MELBOURNE ART BOOK FAIR
YOU LITERALLY HAVE NOTHING TO LOSE

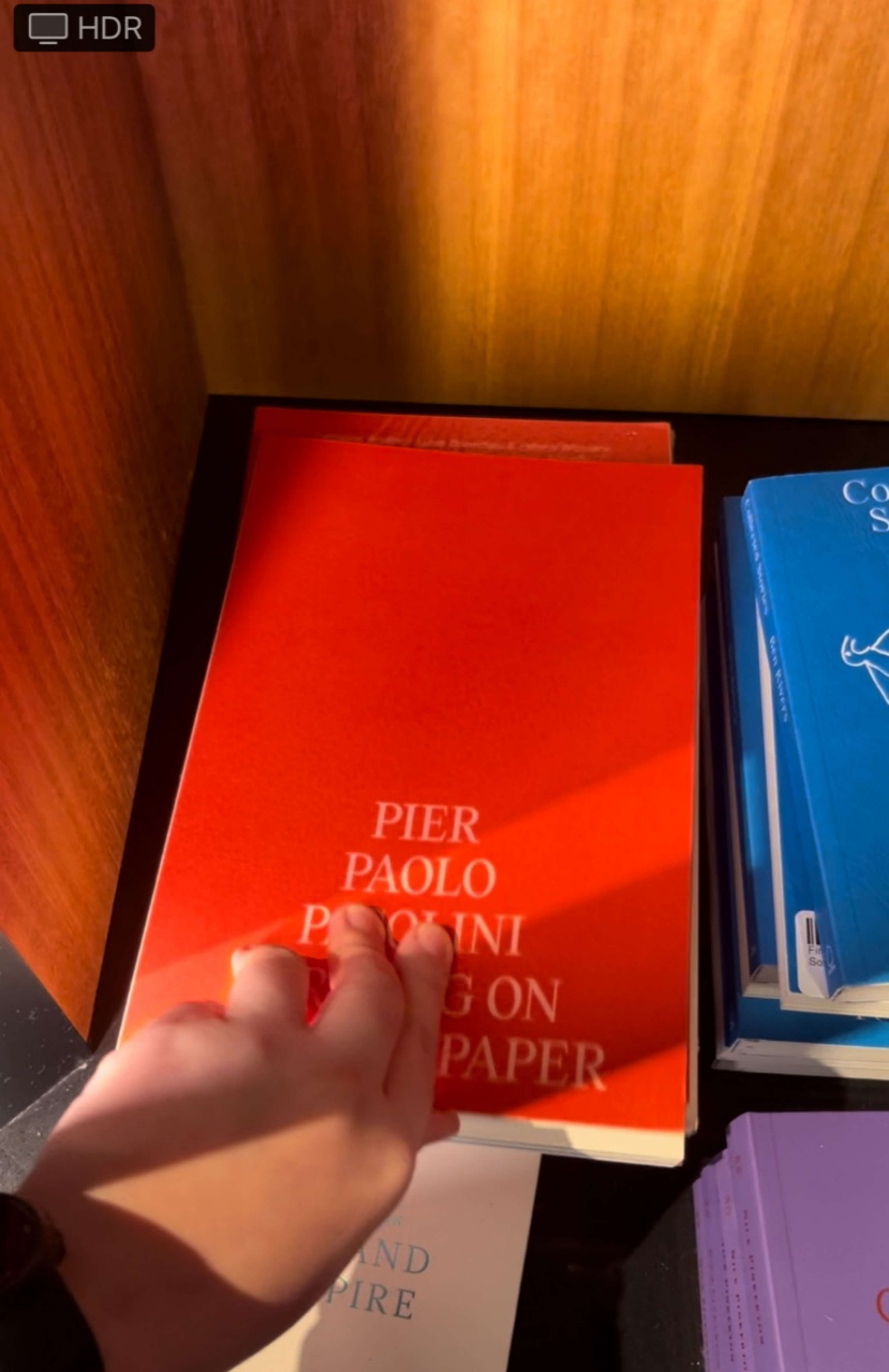
NGV MELBOURNE ART BOOK FAIR 2024
@SHOPFLEXMAMI
This is ReFlex.
The shortcut to better conversation.
NGV MELBOURNE ART BOOK FAIR 2024
YOU

$ 14·99
$ 37·70
TANGLE TEEZER
styling hairbrush
TANGLE TEEZER
detangling hairbrush
TANGLE TEEZER
detangling hairbrush
Less breakage for smooth & healthy-looking hair
$ 25·00
TEEZER
ON-THE-GO DETANGLING HAIRBRUSH SMOOTH AND SHINE
$ 35·75
ON-THE-GO DETANGLING HAIRBRUSH SMOOTH AND SHINE
FINE & FRAGILE
Scan the QR code to learn more
$ 30·00
TANGLE TEEZER
detangling hairbrush
Less breakage for smooth & healthy-looking hair
STRAIGHT – CURLY

dermalogica
dermalogica
Professional-grade skincare free from common irritants
ENDING NOW
CRUELTY-FREE AND VEGAN-FRIENDLY
It's time for a clear start
Your breakout-busting formula.
1 Cleanse
Won't over dry skin.
2 Treat
Fast-acting spot treatment.
3 Hydrate
Moisturizes while controlling oil.
TRY ME ON
clear start
hydrating lotion
clearing defense SPF 30
aqua jelly
fizz mask
pore mist
special cleansing gel
oil to foam total cleanser
VERSO
$82
$92
$72
$72
$76
$68
$38
$76
$158
$32
$40
$42
$42
$40
$40
$89
$224

mecca

1001
Movie
Posters
DESIGNS OF THE TIMES
Archer
THE GROWING UP ISSUE
+ Q&A with ZINDZI OKENYO
Matters
Matters
Matters


HDR
PIER
PAOLO

GRAPHIC DESIGN
TRANSLATIONS
Guo Ying
Casper Liang
Giovanni Marchini Camia
Samuel Rutter
PRINTING
PAPER
Fedrigoni Arena White Rough
Fedrigoni Materica Gesso
PUBLISHED BY
Fireflies Press, Berlin, Germany
in 2022
www.firefliespress.com
Every effort has been made to trace
Fireflies Press
MELISSA
INLAND
EMPIRE

8 ULRICH SEIDL

12 DANE KOMLJEN

18 CATHERINE BREILLAT

26 JIA ZHANGKE

30 MARIANO LLINÁS

50 MIKE LE…

54 BASMA AL-SH…

70 LUISE DONSCHEN & HELENA WITTMANN

78 LUC MOULLET

80 VALÉRIE MASSADIAN

84 BEN RIVERS

94 ANOCHA [illegible]CHAKORNPONG

102 GUSTAVO VINAGRE

112 PAYAL KAPADIA

124 ALEXANDRE KOBERIDZE

128 DEBORAH STRATMAN

…rough Pasolini that I first came across Ezra Pound, …writes, "it is the business of the artist to … relieve, …sh, revive the mind of the reader – at reasonable in…ls – with some form of ecstasy, by some splendor of …ght, some presentation of sheer beauty, some light… turn of phrase – laughter is no mean ecstasy."

Pier Paolo Pasolini, 'The End of …e Avant-Garde'

Pasolini, 'Quips on the Cinema'

Ezra Pound, *The Spirit of Romance*

Translated from the German by Giovanni Marchini Camia

LUC MOULLET

b. 1937 in Paris, France

FEATURES 1966 Brigitte and Brigitte 1967 The Smugglers 1971 A Girl Is a Gun 1976 Anatomy of a Relationship (co-directed with Antonietta Pizzorno) 1979 Origins of a Meal 1987 The Comedy of Work [illegible] and Down 2002 Shipwrecked on Route D17 2006 The Prestige of Death 2009 Land of Madness [illegible] SHORTS 1960 Overdone Steak [illegible] Capito? 1981 My First Breakfasts [illegible] 1985 The Minutes of a Filmmaker [illegible] Barres 1986 L'Empire de Médor · Les [illegible] médias 1988 Essai d'ouverture [illegible] Le Volume des [illegible] The Sieges of Alcazar 1990 La Sept selon Jean et Luc · [illegible] d'Ormmy [illegible] Cabale des oursins [illegible] Toujours plus [illegible] Foix [illegible] Imphy, capitale de la France [illegible] Le Ventre de l'Amérique · L'Odyssée du 16/9 · Le Fantôme de Longstaff [illegible] Nous sommes tous des cafards [illegible] ...Au champ d'honneur 2000 Zygmondy Principle 2006 Le Litre de lait · Jean-Luc selon Luc 2011 Less and Less · Masterpiece? 2012 Catherine Breillat: The First Time 2013 General Assembly

I met Pasolini at the Pesaro Film Festival in 1966. He like[d]
my film *Brigitte and Brigitte*, about two women studying [...]
Paris at the Sorbonne. He was very receptive to my send-[...]
of the French university system, two years before May 19[...]
to the somewhat Kafkaesque aspect; and to the film's i[...]
ny, a perspective that at the time was praised by Goda[...]
Bertolucci and *Cahiers du Cinéma*, and vilified by Ma[...]
Bellocchio, Lino Micciché and the Italian Left.

Pasolini gave a lecture contrasting the cinema of p[...]
with the cinema of poetry, and I understood that he pl[...]
me within the latter. But he aligned himself with the theo[...]
of cinematographic language – Metz, Barthes – who [...]
also in Pesaro, and who were unhappy about the pre[...]
of a spoilsport like myself. This group recognised a "f[...]
mentality" to said language, whereas I had proclaime[d]
alongside this traditional and well-established lang[...]
there existed other very different directions, which [...]
be found in Godard, Straub, Kramer, Skolimowski, [...]
Compton, Varda, etc.

I was then the victim of a small cabal assemb[...]
Bellocchio, with tomatoes and other projectiles [...]
during the screening of my film.

Translated from the French by
Giovanni Marchini Camia

COMPUTER GENERATED
ATLAS OF AI
THE ART OF DIABLO
THE GAME CONSOLE 2.0
VIDEO GAME of the YEAR
ANIME ARCHITECTURE
PRESS RESET
8-BIT APOCALYPSE
Videogames
Children's

Goddess
Women on Film

UTY

Stardom, glamour and classic Hollywood
Gong Li
Fat
Anna Magnani
Disobedient dressing
Dear Laney
Rewriting the rules

16
26
30
40
44
56
60

Appropriate Behaviour (2014)

[illegible] the antiheroes may not be murderous, but they can still be [illegible] Appropriate Behaviour, [illegible] Shirin. [illegible] "so many things", which include [illegible] "no goals or aspirations" [illegible] and when he announces he's getting married [illegible] she's becoming a "loser". Shirin reacts through a series of private rebellions, including cringeworthy social interactions, a threesome and hook-ups.

Trying to be the perfect Persian daughter, part of the queer community and a Brooklyn hipster isn't easy, but even when she's failing, *Appropriate Behaviour* revels in it, celebrating this aimless, promiscuous, opinionated and unapologetic woman. It makes you squirm, gasp and laugh, but they're the realities of the mid-2010s hipster milieu in all its conceited pomposity and contradictions. Shirin navigates self-obsessed artists who specialise in sandcastles and found objects, boring loft parties and aggressively cool bars, but she also navigates herself, the expectation of her Iranian American parents and the queer community, learning to embrace her own complexities and contradictions.

The film is an evolution of Akhavan's 2011 lesbian-themed web series *The Slope*, which she made with her then-girlfriend Ingrid Jungermann. Like *Appropriate Behaviour*, *The Slope* poked fun at queer culture, Brooklyn – and themselves. For Akhavan, women filmmakers embracing this kind of *inappropriate* behaviour is a more biting and honest depiction of women more than male fantasies like the manic pixie dream girl. "These were the stereotypes that my contemporaries and I grew up with … we're responding to those cliches."

f Two Sisters (2003)

Likewise, in Joko Anwar's *Satan's Slaves* (2017), the monstrous feminine is given human shape in a mother who has pledged her youngest child to undead members of a Satanic cult on his seventh birthday. As the rest of the family is wracked by terrifying apparitions, they also learn to grapple with their mother's deed, and the secrets that she has kept throughout their lives. Along the way, they are guided by their deceased grandmother, who initially terrorises the household. They realise that their grandmother's agonised attempts to reach out are well-intentioned, and that she has been trying to help them to break the family curse.

At the heart of this film is the excruciating quandary faced by the family: which woman should they trust to deliver their fates? Only by making the right choice can they escape the web of lies that has been spun around them and find freedom in the harsh reality of what their mother has done. Here, the expression of sinister womanhood is more complex – it is personified as moral frailty in the mother, but righteousness in the grandmother.

The film goes to great lengths to show that neither depiction of femininity is false, and that to be female is to be multifaceted. To deny the mother's transgressions is also to reject the grandmother's virtue and dignity. The children are driven to make peace with the decisions of both women so they can move on with their lives.

Ambition looks good on her

Portrait of Meena Kumari, [illegible]

Pakeezah (1972) was India's first colour film in Cinemascope, but that's not the most interesting thing about it. The romantic musical drama ran for more than fifty weeks in cinemas and its soundtrack was one of the highest selling in Bollywood in the 1970s, but it's not those things either. It took over fourteen years to shoot.

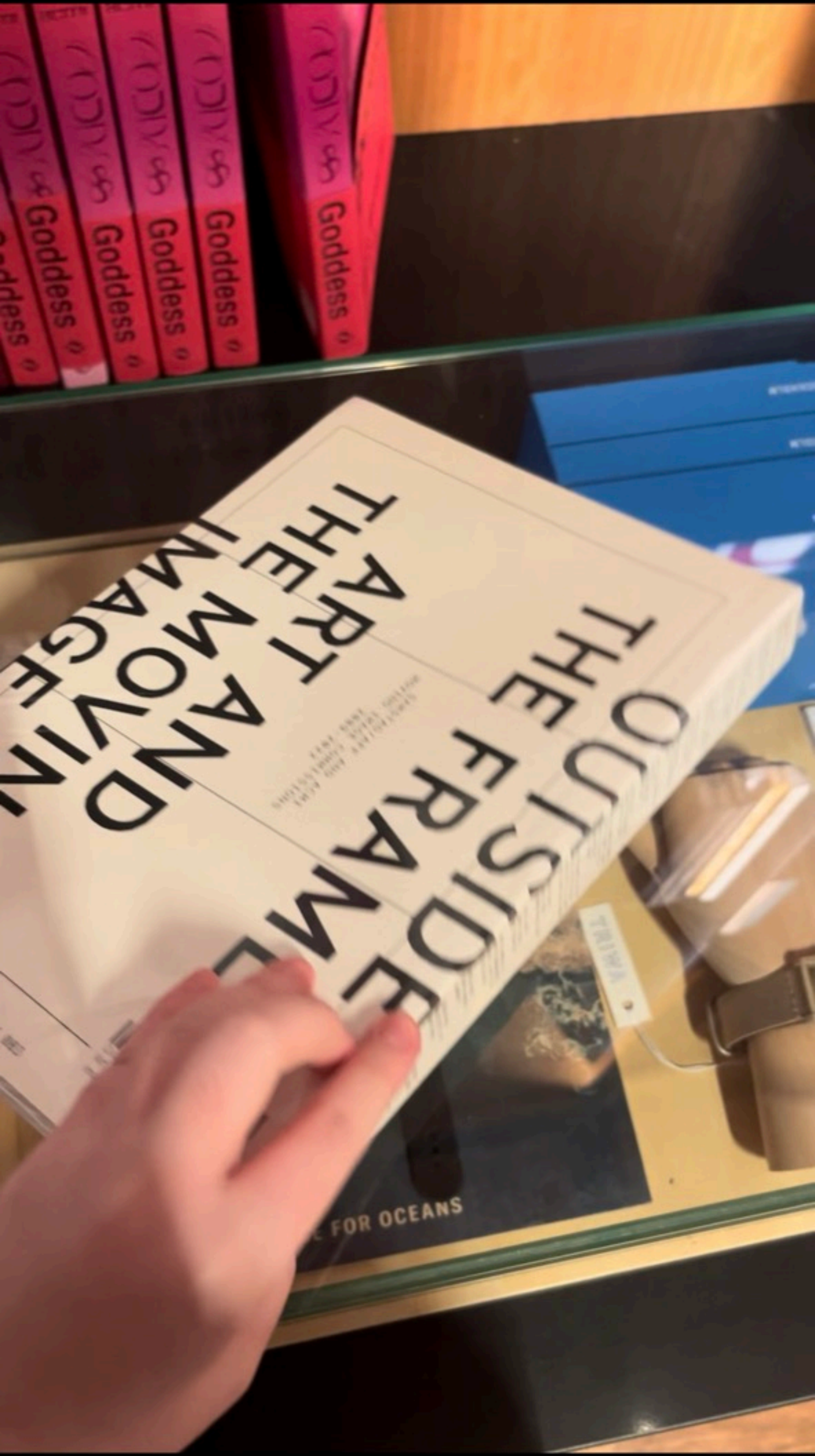
Starring Bollywood superstar Meena Kumari as a *tawaif*, an Awadhi term for courtesan, *Pakeezah* was conceived by her husband, writer, director and producer Kamal Amrohi, as a love letter to her. In 1964, eight years into production, the couple split and filming stopped for five years. After they both returned to finish the film in 1969, *Pakeezah* was finally released in 1972. During production, the filmmakers ignored the continuity of aging actors or changing cinematic styles, but the toll the marriage breakdown had on Kumari couldn't be ignored.

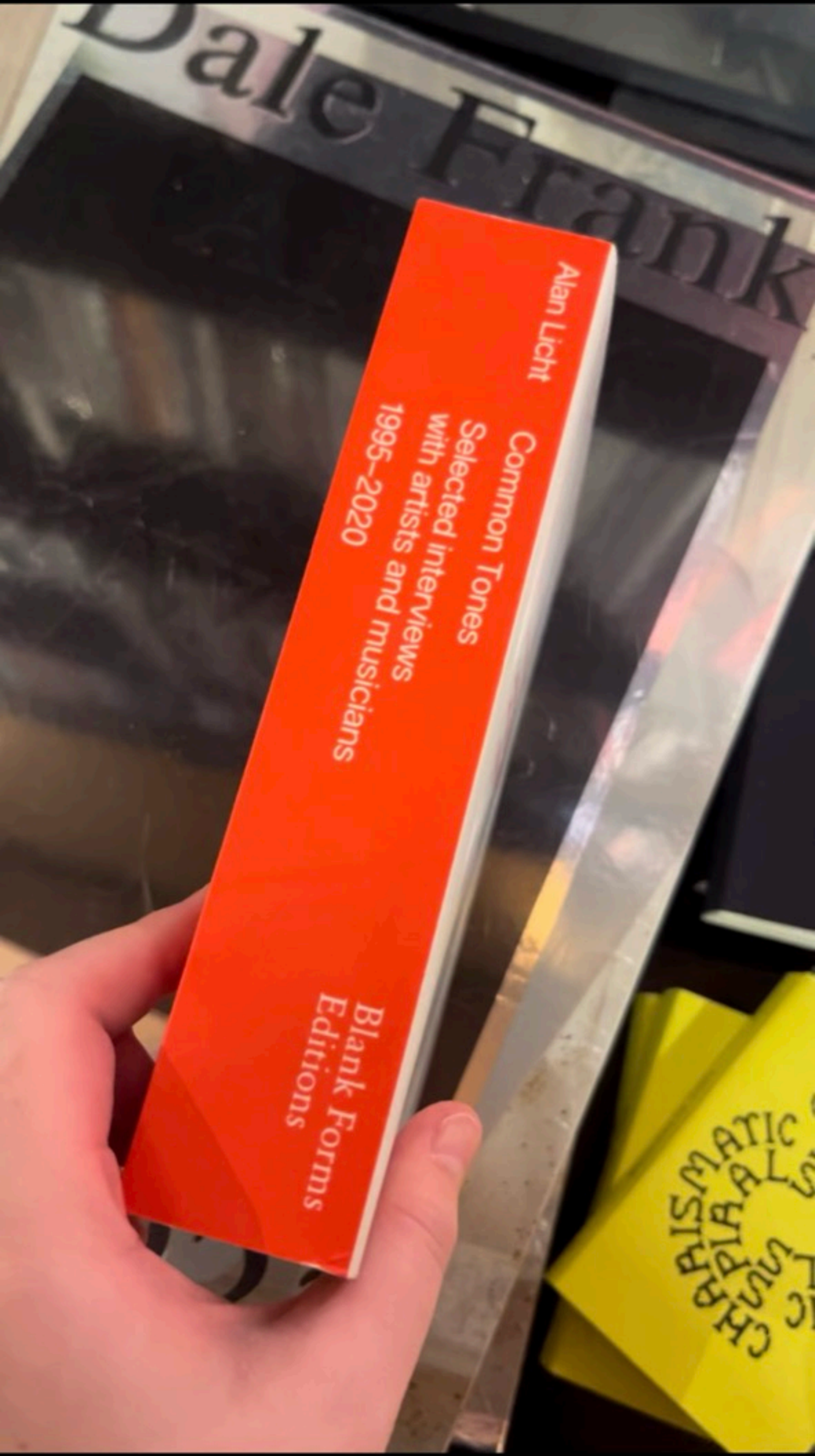
The star's usually flawless beauty fluctuated throughout the film as she battled alcoholism and the dissolution of her relationship.[illegible] But after a career spanning three decades and ninety-two films, not even this could stop her inspiring fans with her style. To camouflage the effects of her anguish, Kumari wore an unusual combination of a kurta and lungi (a loose-fitting collarless shirt and sarong traditionally worn by men in Southern India).[illegible] It sparked a trend among the women of India, who would regularly buy their local tailor a movie ticket and ask them to recreate the costumes of the leading lady – a practice that continues today.[illegible]

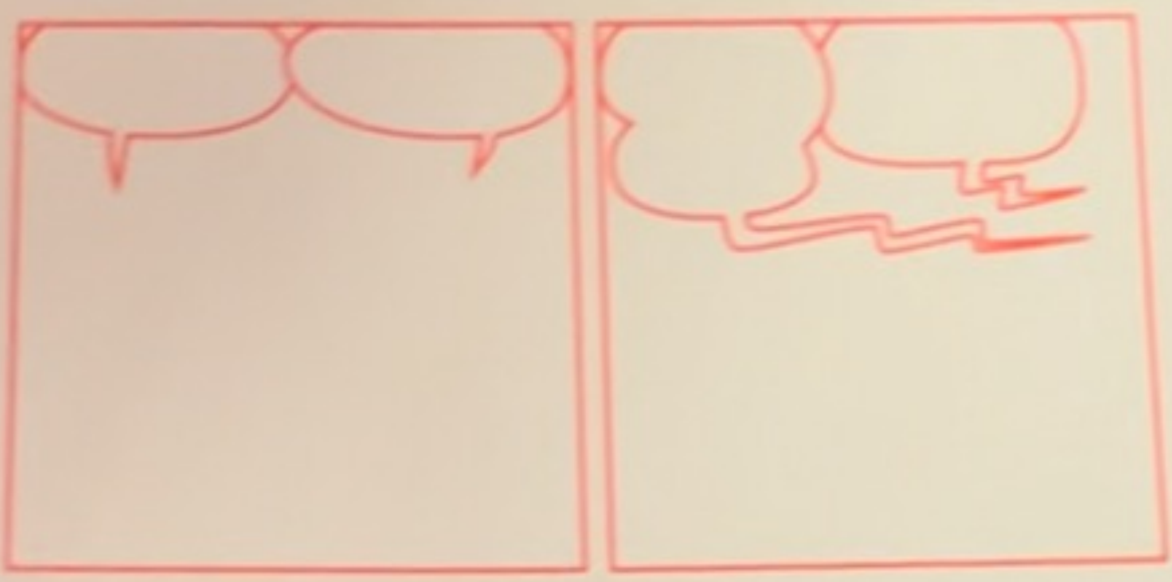
Throughout her career, Kumari was known for creating intensity on screen through her piercing gaze – her signature look was heavy kohl eyes, with winged flicks and liner on her lower lashline, as well as sculpted, heavy brows. Though she died just weeks after *Pakeezah* premiered, her smouldering screen persona lives on.

Goddess
URAKAMI
2011 SAMSTAG/AFF
WARWICK THORNTON
STRANDED
2011 ACMI
SHAUN GLADWELL
STEREO SEQUENCE
2013 SAMSTAG/AFF
DANIEL CROOKS
PAN NO. II
2013 ACMI
WARWICK THORNTON
MOTHER COURAGE
2014 ACMI
ANGELICA MESITI
THE CALLING
014 ACMI
AVID ROSETZKY
APS
2015 SAMSTAG/AFF
HOSSEIN
VALAMANESH
HAR SOO
2016 ACMI
DANIEL CROOKS
PHANTOM RIDE
017 SAMSTAG/AFF
TRENT PARKE AND
ARELLE AUTIO
UMMATION
F FORCE
018 SAMSTAG/AFF
MOLLY REYNOLDS
AND ROLF DE HEER
THE WAITING ROOM
018 ACMI
ODA JERK
ERROR NULLIUS
2018 ACMI
ZANNY BEGG
HE BEEHIVE
2020 SAMSTAG
AMOS GEBHARDT
MALL ACTS OF
ESISTANCE
2020 ACMI
JOHN HARVEY
CANOPY
JASON PHU
NALECTS OF
UNG PHU
021 ACMI
ABRIELLA HIRST
ARLING DARLING
2021 SAMSTAG
MADISON BYCROFT
BIOPIC
2021 ACMI
REKO RENNIE
WHAT DO WE WANT?
2022 SAMSTAG/AFF
SODA JERK
HELLO DANKNESS
2022 ACMI/
SAMSTAG
AMRITA HEPI
SCRIPTURE FOR
A SMOKE SCREEN
PERIMETER
EDITIONS

Goddess
OUTSIDE THE FRAME:
SAMSTAG/AFF AND ACMI MOVING IMAGE COMMISSIONS 2009-2022
ART AND THE MOVING IMAGE
OCEANS


Goddess
OUTSIDE THE FRAME
THE ART
FOR OCEANS


Dale Frank
Alan Licht
Common Tones
Selected interviews
with artists and musicians
1995–2020
Blank Forms
Editions



Common Tones

Selected interviews
with artists and musicians

1995–2020

Alan Licht

So, Georgia, were yo... to Hoboken?

Georgia Hubley
We actually kind of ... although not together I think ... with my sister in 1980, I think ... of months after.

Ira Kaplan
Yeah, straight after.

And what was the attraction ...

GH Well, to be honest, I kind of ... screaming. I really didn't want to ... and I were sharing an apartment ... was definitely going to go. So I could ... or fend for myself in the Big City ... but . . . the apartment we lived in was ... getting another roommate just wasn't ... I took the easy way out [*laughs*] and ... but after a while I got to like it. ... house that was huge.

Had you spent much time there before ...

No, I'd probably only been there ... r twice—went to Maxwell's. I remember ... trying to find it and it being really ... member who I was with or what ...

... about you?

[*laughing*] I can remember ...

... I saw at Maxwell's—the Individuals. I wouldn't ... moved there kicking and screaming. I'd been living ... eplace in Manhattan for free, but I'd definitely over... ed my welcome. I'd seen Georgia's apartment on ... cker Street, and the East Village and other places ... t I could afford in New York didn't have much appeal. ... there being a place that I liked going to in Hoboken ... de it more of a logical choice. But I also remember ... first time going there, walking down Washington ... reet—the path to Maxwell's—and just really liking ... It was weird; all the B-level fast food places, it just ... emed so . . .

It was so un–New York. And then you got to ... laxwell's and it had the cosmopolitan taste but not the ... ame trappings.

... Yeah, it wasn't like any place or club in New York. ... t's funny now to look back, but the idea of a place that ... ed the bands seems so, like, humane.

GH The restaurant gave it a civilized feel. No rock club in New York had anything like that. I think nowadays there's places with more of that. Even Tonic has more of that. . . .

IK It's true. Tonic seems more like Maxwell's than anyplace in New York at the time did.

In New York you had places like the Peppermint Lounge or the Mudd Club—there was this fashion and glamour element. Even Max's Kansas City still had some leftover reputation from having been a Warhol hangout in the '60s. No celebrities went to Maxwell's to hang out.

GH Except for Ron Wood, that one time [*laughs*].

a
aplan

ieorgia
lubley:
Dn Hoboken,
lew Jersey

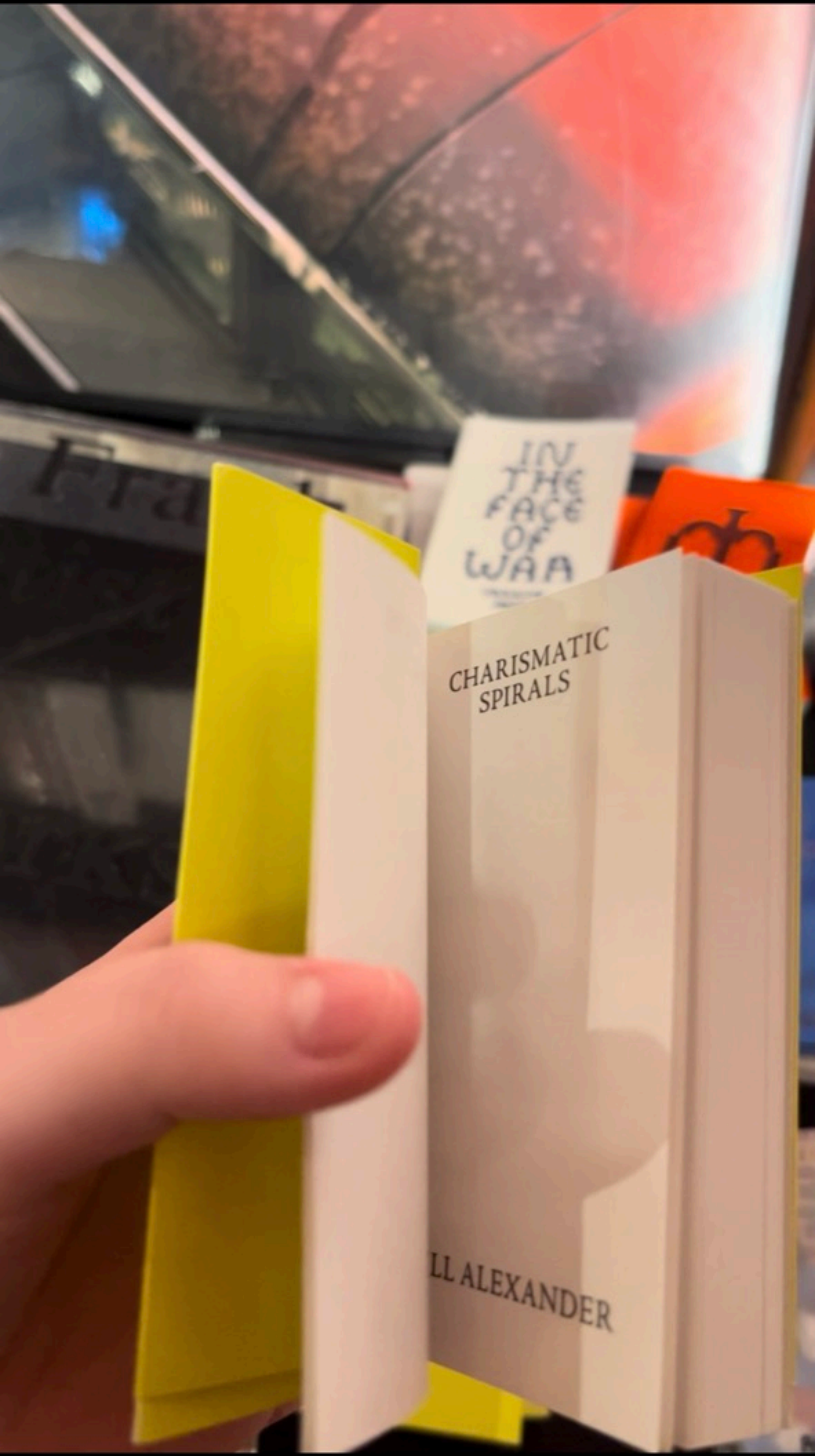
For the past thirty years, Alan Licht has been
a performer, programmer, and chronicler of
New York's art and music scenes. His dry
wit, deep erudition, and unique perspective,
informed by decades of experience as a
touring and recording guitarist in the worlds
of experimental music and underground
rock—have distinguished him as the go-to
writer for profiles of adventurous artists
across genres. A precocious scholar and
improvisor, by the time he graduated
from college in 1990 Licht had already
authored important essays on minimalist
composers La Monte Young, Tony Conrad
and Charlemagne Palestine, and recorded
with luminaries such as Rashied Ali and
Thurston Moore. In 1999 he became a regular
contributor to the British experimental
music magazine the Wire while continuing to
ublish in a wide array of periodicals, ranging
m the artworld glossies to underground
nes. Common Tones gathers a selection
ver-before-published interviews, many
cted during the writing of Licht's
reaking articles, alongside extended
of his celebrated conversations
, previously untranscribed public
and new dialogues held on the
is collection.

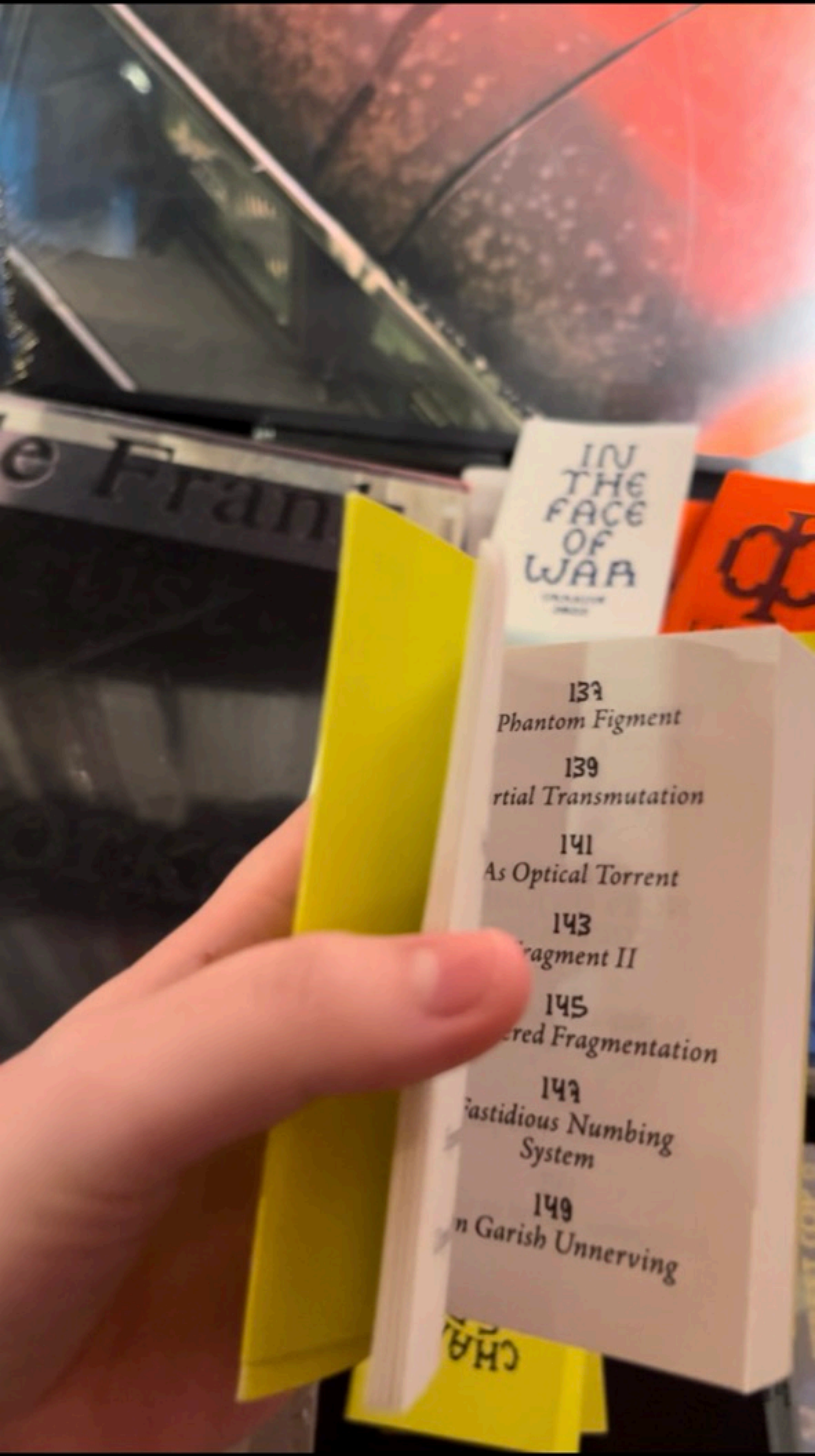
non Tones

cted interviews
artists and
sicians

95–2020

CHARISMATIC SPIRALISM


IN THE FACE OF WAR
CHARISMATIC
SPIRALS
LL ALEXANDER


IN THE FACE OF WAR
137
Phantom Figment
139
rtial Transmutation
141
As Optical Torrent
143
ragment II
145
ered Fragmentation
147
astidious Numbing System
149
n Garish Unnerving

pell as Pluperfect Unitary Radiance

one other than Unitary

fixed splaying
n misnomer
tiously displays its own
eur
ere scale as protracted
s
ing glyph

ained significance
a solar field that registers
phoneme as lowered
possibly a graph that

Frank,
IN THE FACE OF WAR
CHARISMATIC SPIRALS
CHARISMATIC SPIRALS

SLICED CHEESE - EXPIRED
g 2020 and 2021, Victorians'
ionships with home space took
a new significance. In Apartment,
get an intimate view into game
eveloper Kalonica's own home,
reconstructed from memory after
she left to stay with her family for the
duration of the COVID lockdowns.
Kalonica has reconstructed her
apartment down to the last detail.
Accompanied by a textured
cape by Maize Wallin, the
to interact with
furniture
photographs. Through touching
these objects, we are privy to her
memories and reflections on the
home she had created for herself,
and what it means to leave it behind.
Apartment was commissioned
by Freeplay Festival, through the
Victoria Together Commissioning
Program supported by Creative
Victoria.
acmi

(Compiled by Garlic Cracker Press)